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ON THE COVER

The SOU One World Concert Series presents Los Lobos in a rare acoustic concert on Sunday, February 27 at the Craterian Ginger Rogers Theater in Medford.

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JEFFERSON

OCTOBER 2004

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with Sounds of the World**
Maria Kelly

Season after season, residents of the Rogue Valley and beyond are treated to various bands that hail from as far away as Cape Breton as Southern Oregon University presents its *One World Concert Series*. This year's *One World Concert Series* is no exception. With performances by artists such as Michael Franti and Spearhead, Yerba Buena, Los Lobos, Midnite, Natalie MacMaster and many more, we are most certainly in for a treat. Check out the details as Maria Kelly, *One World* producer, gives us the details of each and every performance!

**10 Contemplating the Future of
the Klamath River Dams**
Jim McCarthy

In the coming months, people in the Klamath Basin, state and federal officials, tribal governments, and multinational utility company employees will decide whether these iconic fish will eventually find their way home to over three hundred miles of Klamath River salmon habitat sealed off by dam development some 87 years ago. PacifiCorp, operator of a six-dam complex generating power along the river between Klamath Falls, Oregon and Klamath, California, is applying for a new federal license to run the facilities for another fifty years. The current licensing process, required by the Federal Energy Regulatory Commission, has renewed a debate simmering in the region since dam construction first began in the early 20th century.



PHOTO: STEVE EVANS

The Iron Gate Dam, located on the Klamath River, 190 miles inland from the Pacific.

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MONTHLY

2004



Left, Henry VI, Parts Two & Three (2004). Robin Goodin Nardini and Christopher Jean. Photo by T. Charles Erickson. Right, A Raisin in the Sun (2004). Chris Butler and Pat Bowles. Photo by Andree Lanthier.

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TUNED IN

Ronald Kramer

Silly Season or Mean Season

It's what one local businessman refers to as the "silly season," the time when candidates, ballot issues, and all manner of competing political interests vie for our attention and support. In radio, and particularly in television, that means several things: lots of money flowing into the coffers of media outlets across the nation, and a lot of slanted, often shrill, interpretations of people and events.

Several years ago the McCain-Feingold legislation was enacted by Congress and signed into law by President Bush. At the time, it was seen as an important step in reducing the influence of Political Action Committees (PACs) on the electoral process and restraining the rampant spending inflation on political races. It was hoped that the measure would help make our entire electoral system more broadly responsive and less subject to the influence of money.

Somewhere along the path toward this goal we got side-tracked by the number 527.

527s, as many are now all too painfully aware, are organizations which slipped through the restrictions of the McCain-Feingold reforms. They are authorized, under Section 527 of the Internal Revenue Service Code, as organizations not directly connected with a candidate. Unlike Political Action Committees (PACs), 527s can raise money in excess of the campaign donation limitations imposed under McCain-Feingold, and can operate as a kind of a "media guerilla" organization in the war-zone known as electoral politics.

In collaboration with the Oregon Association of Broadcasters, I've recently

been doing some research into the history of radio and television in Oregon. That exercise has given me the privilege and opportunity of interviewing a host of Oregon's radio and television "legends" - people who have significantly contributed to the growth and development of broadcasting in Oregon. While an enormously interesting and satisfying experience, one thing that has consistently struck me is the degree to which these people seem to come from, and speak for, another "time." To the degree that the same point might be made about some of my views, I'm sensitive to the possibilities of some labeling such thoughts as simply the observations of some "old fogies." But, especially in this electoral time, I think there are some comparisons worth sharing.

These interview subjects primarily worked at a time, for example, when radio and television handled political coverage in an entirely different fashion and with nearly entirely different sensibilities. Many books have been written about the degree to which reporters were aware of peccadilloes in the personal lives of elected and aspiring politicians and didn't report those findings. There was a sense that such material was not germane to their public responsibilities and, thus, reporting it would cause potential hurt to innocent parties.

Contrast that with today's ever-present willingness of our current media, led by the all-news cable television channels, to report the first, unsubstantiated allegations of personal impropriety.

In past times, charges regarding public performance, whether in office, the military

or in business relationships, were reported - but with a careful, and balanced, opportunity provided to the subject to answer such charges. Most responsible news organizations then still held to the principle, which still remains in effect at major newspapers, that you don't report any story without a second corroborating source. Much of the electronic media don't currently seem to feel bound by such a standard.

And then there's the entry of 527s.

Huge amounts of money, on all sides of the political spectrum, are flowing into these "under the legal radar screen" enterprises.

Joint Victory Campaign 2004 has raised over \$41 million. The Media Fund has received over \$28 million. America Coming Together reports over \$26 million in contributions. Everyone from the Sheet Metal Workers Union to the National Federation of Republican Women seems to have formed a 527 organization.

Perhaps the most public entry of a 527 into the current election cycle has been the influence of the Swift Boat Veterans for Truth whose television ads, attacking John Kerry's military service, have drawn prominent media attention. Complaints over the Swift Boat Veterans for Truth campaign have been filed with the Federal Election Commission but will likely not result in any findings until well-after November 2, 2004. At that point, even if a fine were levied against the organization for improper activity, the cost would likely be seen by the organization and its backers as a necessary business expense. By then, whatever influence the organization's ads had produced would be history.

The point is not whether Swift Boat Veterans for Truth, or any of these other 527s, are right or wrong in their political views. This is, after all, America and they are entitled to hold their own opinions. However, these organizations are pumping huge sums of money into the purchase of media exposure time. In an attempt to keep the cost of elections reasonable and assure that candidates' ability to be evaluated by the public was not a function of wealth, federal political candidates are able to purchase air-time at a broadcast station's lowest published unit rate. 527s and PACs don't enjoy that benefit and are paying prevailing charges for air-time. As a result they are pumping huge sums into the coffers of broadcast

CONTINUED ON PAGE 7

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JEFFERSON ALMANAC

Fenna Corry

Appreciating Klamath Falls

While flying from Klamath Falls to Portland on the first part of a three-leg trip that would ultimately end in North Carolina, I was catching up on some reading material (long days on airplanes are great for that!).

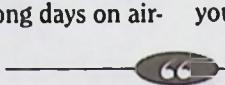
It was delightful to read the July 14 edition of *The Christian Science Monitor*, which included a section on traveling in the Pacific Northwest, and an article on Ashland titled "In a Small Oregon Town, the Play's the Thing... So's the Scenery and Wildlife." The article waxed eloquent about the amenities associated with Ashland, and described couples "peering at photos in the window of a real estate office... fantasizing about

how they could possibly move their lives to this mountain town 300 miles from the nearest big city."

Hmmm... the author must think Portland is the nearest big city. It's all a matter of perspective, I guess. For those of us who live in Klamath Falls, a trip to Medford or Bend or Eugene supplies most of us with all the "big city" experience we need. The author is right about one thing... my husband and I have done the same daydreaming about living in Ashland, only to jump away from the real estate office windows in disbelief at the prices of houses. So we'll just continue to occasionally make our way "over the hill" to visit.

My mind wandered after reading that article. Would anyone write about the joys of living in Klamath Falls in an international daily newspaper? Probably not, so I decided that it was up to me to offer an expression of appreciation for Klamath Falls.

It's quite true that a love of the outdoors greatly increases one's chances of living contentedly in Klamath Falls, since there is no shortage of activities that allow you to enjoy the pleasures of Oregon's



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OREGON'S "CITY OF
SUNSHINE."

Falls. Birding is a strong pull for many (including the annual bald eagle conference), and this area never disappoints with its abundance of wildlife.

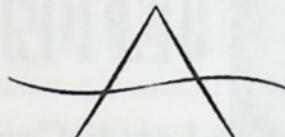
Those who hunt and fish are in paradise. Our biking opportunities continue to expand with more miles of the OC&E (Oregon, California & Eastern) Rails-to-Trails path now paved. But even off the bike paths there are miles of lightly traveled roads with heavenly scenery. Ewauna Rowing Club's new boathouse will allow more people of all ages to enjoy the pleasures of gliding along Lake Ewauna for up-close-and-personal contact with our wildlife. Hikers can not only enjoy local trails (and there's talk about a new public trail around Lake Ewauna), but can drive just a short distance to wilderness trails. And let's not forget that even though other nearby cities have marketed *their* gateway to this treasure, Crater Lake National Park is in Klamath County.

It's not uncommon for out-of-state visitors to tell me that we have discovered "God's country" right here in Klamath County. I agree! And then I think about all the things I show off to these visitors; I always take them on a circular route that includes Collier Park, the Williamson River, Wood River, Kimball Park (near Fort Klamath), and Crater Lake. If there's time, a day at Rocky Point canoeing or kayaking followed by a meal overlooking the lake can't be beat. Or how about a visit to Lake of the Woods, or biking the trail from there to Fish Lake? Or perhaps a half-day trip on the paddle wheeler, the Klamath Belle? I'm not a golfer, but I have heard wonderful things about our various golf courses, too. (Notice that I haven't even ventured outside of Klamath County to mention other nearby attractions!)

October, when the aspens turn gold, is an ideal month to enjoy this area. But a visit here in the hotter months is still a treat for those who live in humid climates and can appreciate the dry air and the cool night temperatures that accompany living at an altitude of more than 4000 feet. Winter months might keep some indoors, but there are plenty who appreciate cross-country skiing or snowshoeing, or ice-skating at the state-of-the-art outdoor covered rink at the Running Y Resort.

I think about the 19 years I lived in Greensboro, North Carolina, prior to moving here 8 years ago. Though North Carolina has its features, it doesn't come close to the repertoire of places to show off and appreciate that we have here in southern Oregon. Friends who have visited have said that their vacation in Klamath Falls was one of the best they'd ever had. Sure, there are a few drawbacks. Midge season can be a bother; and sometimes in mid-winter we do find ourselves driving to Ashland (if the mountain passes will allow) to escape the snow and see some green grass and flowers. But all in all, there is absolutely no comparison to the out-of-door smorgasbord that is available right here in Klamath Falls. IM

Fenna Corry works for Cell Tech International and loves the abundant opportunities to walk, bike, and row in Klamath County. For more information about all that Klamath County has to offer, visit <http://www.klamathcounty.net>.



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JEFFERSON PERSPECTIVE

Les AuCoin

They Ordered Our Troops to Stop Interfering with Torture

ITEM: In Iraq, Oregon National Guardsmen spot acts of prison torture conducted by Iraqi guards and move in to quell the abuse. Then U.S. commanders tell the U.S. soldiers to withdraw, leaving the prisoners to their tormenters.

What on earth were the U.S. military commanders thinking? And what's the Pentagon going to do about it?

During the infamous Abu Ghraib prison scandal committed by U.S. soldiers, President Bush and Donald Rumsfeld were at pains to say that such behavior represented isolated acts by rogue soldiers that do not "reflect the character of the U.S. armed forces or the people of the United States." They denied that the episode reached any further up the chain of command than a few rogue soldiers operating under disengaged commanders.

My question is, what about now? The Oregon National Guard episode does go up at least the immediate military chain of command. Here we have a case of morally upstanding members of the Oregon National Guard who, from their perch high above a prison, saw Iraqi guards committing atrocities Bush and Rumsfeld said the United States does not countenance. When the soldiers swept into the prison compound and separated the captives from their tormenters, they got into a furious argument with the Iraqi guards.

This was on June 29, the first day "sovereignty" was restored to Iraq via a government picked with the approval of the United States. To settle the argument, the

National Guardsmen radioed their superior officers for guidance.

Incredibly, the commanders ordered the Guardsman to leave the compound and return the prisoners to their jailers. But that's not all. The military higher-ups ordered the soldiers to keep a lid on the episode; they gave a direct order not to talk about it! Well, several Guardsmen ignored that order, God bless them. One of them provided a full written account, saying he was doing so as an individual, not as an Army officer.

...IF THIS NATION CAN'T EVEN
AGREE THAT THE U.S. SHOULD
STOP VIOLATIONS OF THE
GENEVA CONVENTION
COMMITTED BY A CLIENT
GOVERNMENT,
MAYBE WE REALLY HAVE
BECOME TWO NATIONS.

The *Oregonian* newspaper broke the story. Oregon Senator Ron Wyden is demanding that the Pentagon reveal who gave the orders and why. My guess is that the Administration's defense will be that Iraq's sovereignty has to be respected, despite the depravity of the Iraqi prison guards.

There are at least two problems with that. First, Iraq's sovereignty is

veneer; the country is still an occupied land and the U.S. calls the shots whenever it wants or needs to. Secondly, you would think a Pentagon eager to live down the U.S.-created nightmare at Abu Ghraib prison would not allow it to occur by proxy.

You'd think.

On the other hand, you'd think the heartless orders issued to the Oregon Guardsmen from the Army higher-ups would be at least one thing that opponents and proponents of the President's war could agree on.

You'd think.

One resident of the State of Jefferson, a war supporter, minimized the whole episode: "How ugly was this incident? Bruises? Welts? Heck, I get those on a good

hard mountain bike ride. Were any heads cut off? Fingers? Did the guards plant a bomb in the exercise yard and kill some prisoners? It's a different culture that the loony left says we should be more sensitive to, so maybe a slap here and there is something we should get used to. This is a war, wake up sleepy head."

Folks, if this nation can't even agree that the U.S. should stop violations of the Geneva Convention committed by a client government, maybe we really have become two nations.

In a related development, *The Lancet*, a top British medical journal, broke the story that U.S. military doctors and medics helped design U.S. torture techniques against Iraqi inmates at Abu Ghraib prison and faked death certificates to cover up crimes against the prisoners.

Using evidence from U.S. Congressional hearings, sworn statements of detainees and soldiers, and reports from military investigators, the International Committee of the Red Cross and the media, the author, University of Minnesota professor Steven Miles, concluded that doctors were involved in the torture from the start. One of the facts he uncovered was that an Army physician and psychiatrist "helped design, approve, and monitor interrogations at Abu Ghraib." In an interview, Miles said he decided to investigate the role of doctors in the torture scandal because of a nagging question: "Why were the doctors quiet? Why didn't the medical profession blow the whistle?"

Why indeed?

And why are U.S. military authorities banning a U.N. human rights expert from inspecting similar prisons in Afghanistan?

It pains me deeply to say so, but it's beginning to seem increasingly and chillingly possible that the abuses in Abu Ghraib and the ordered withdrawal of the Oregon Guardsmen derived from something closer to policy rather than random acts. ■

Former nine-term Congressman Les AuCoin served on the House Defense Appropriations Committee. He is now a commentator and writer in Ashland, Oregon.

TUNED IN *From p. 3*

stations and networks – which therefore have an incentive to sell that air-time and raise little question about the processes that produced the income.

There was a time when our society was a more gentle one, when unsupported allegations were not leaped upon by the media, and when broadcasters – buttressed by professional standards and formal regulation – would have shied away from such practices.

Unfortunately, that seems to be an artifact of the past... and it seems clear that the nation's political health has not been improved by the opportunities these 527 organizations have pursued in asserting their First Amendment rights. ■

Ronald Kramer is Executive Director of the JPR Foundation.



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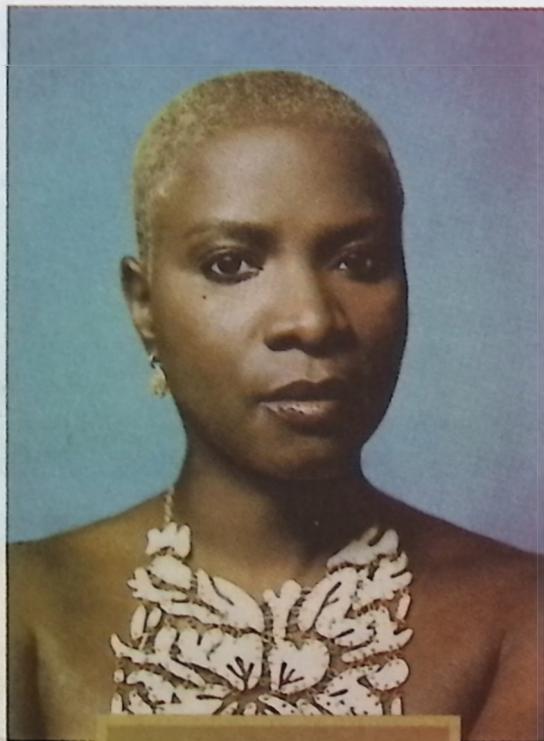
— The Wall Street Journal

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The One World Concert Series

Filling the Valley with Sounds of the World

By Maria Kelly



It's amazing how quickly the year passes, and we begin another season of Southern Oregon University's One World Concert Series. Every season offers new surprises and new challenges - especially in the genre of world music. Whether it is an artist who cannot get a visa issued to perform in the United States - as was the case last spring for Buena Vista Social Club's Ibrahim Ferrer who was denied a visa to come to the United States from Cuba to accept his award at the Grammy Awards ceremony in L.A. - or one who has difficulty building an audience because of the prohibitive expense of traveling and touring in America. Despite these different hurdles, we always appreciate and anticipate both the return of old friends and the introduction of new ones to the series. It is our intention to see the challenges facing world music today and remain steadfast in our celebration of diverse music genres. We honor different musical styles, and we flirt with the generation divide between the general public and the SOU students. We think that out of these challenges has come a season that offers something for everyone and maybe a new experience for the adventurous amongst us! We hope that you will give up your seat to dance, or relax and enjoy the show.

In a nod to the returning Southern Oregon University students, we are pleased to welcome Midnite to SOU's One World Concert Series on Friday October 1 to the Historic Ashland Armory in Ashland. Hailing from St Croix in the Virgin Islands, Midnite's founders are "Gainde" Ron Benjamin, keyboardist and musical director and his brother, Vaughn Benjamin, lead vocalist and principle songwriter. Together they have created a musical

IT IS OUR INTENTION TO
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FACING WORLD MUSIC
TODAY AND REMAIN
STEADFAST IN OUR
CELEBRATION OF
DIVERSE MUSIC GENRES.

Angelique Kidjo will perform on Sunday November 7th at the Craterian Ginger Rogers Theater in Medford as part of SOU's One World Concert Series.

entity that has transformed reggae music by remaining true to reggae roots music - a very daunting task to find in these days of overdubbing, hip-hop and Dance-hall remixes. Midnite's music is fresh and has inspired many who have found contemporary reggae music stagnant. They delve deeply into subjects that are specific to these times and address distinct social problems of today.

Venezuelan songwriter, producer and multi-instrumentalist, Andres Levin has brought together some of the finest in Latin music and created Yerba Buena - a sonic blend of African-rooted Latin music (Cuban rumba, Colombian cumbia, Pan-Caribbean solca, and Nuyorican boogaloo) with the addition of hip-hop, Motown soul, and Nigerian Afro-beat to spice up the mix a little more! They will bring their infectious rhythms to the Historic Ashland Armory on Thursday October 7. Levin has written and/or produced for artists ranging from Chaka Khan and Tina Turner to David Byrne and Arto Lindsay. Their

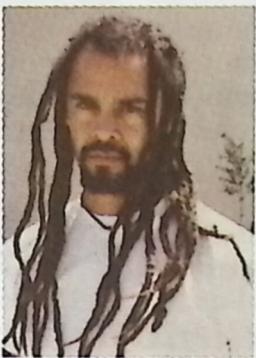
intensely percussive beats will inspire some to dance. Yerba Buena began as an on-going workshop in studio and on stage with guest stars. The result is a dazzling and ravaging live show that has hooked both music fans and critics alike; including The Dave Matthews Band who invited them to open at several arena dates. The New York Times hailed Yerba Buena as "one of New York's best new dance bands, mixing up the Latin boogaloo of the 60's, Cuban religious music, some American soul and Fela-like Afrobeat. It's a history of the transmission of Yoruban culture in a nutshell, and it's a good party."

We are thrilled to welcome the return of Michael Franti and

his band Spearhead to the Historic Ashland Armory on Tuesday October 26. In his two decades of making music, Michael Franti has honed his message of social justice and protest. His influences are drawn from Bob Marley, Curtis Mayfield and Gil Scott-Heron. As his message has developed so has his music. Franti uses his music to voice his observations and social concerns. Half his lyrics are a healthy dose of social justice, and the other half is about how do we hold on to our spirituality, our community and our connectedness. Franti spans the personal and political with grace, depth, and beauty; and his inspiring lyrics are set to upbeat rock chords, reggae, dancehall, bossa nova, Afrobeat, and funk.

The next concert is one we've been excited about for quite some time. **Angelique Kidjo** will perform on Sunday November 7 at the Craterian Ginger Rogers Theater in Medford. West African musician, Angelique Kidjo is one of the most electrifying performers in music today. She is also one of its most forward and creative thinkers – as an artist, Kidjo has dedicated herself to social issues. Her music has garnered her three Grammy nominations and has cross-pollinated the West African traditions of her childhood in Benin with elements of American R&B, Latin American rhythms, funk and jazz. Her latest release is entitled *Oyaya*, which means "joy" in Yoruba – her native language – and indeed that is what her contagious live performances are filled with – joy!

One World is delighted to welcome the return of Cape Breton fiddling sensation **Natalie MacMaster** to the Rogue Valley on Sunday January 30 at the Craterian Ginger Rogers Theater in Medford. She first picked up a fiddle at the age of nine and quickly became a major talent in her own right. After winning numerous East Coast Music Awards for her early traditional Cape Breton recordings, she began taking Celtic music to new heights with albums like *In My Hands*, which featured elements of jazz, Latin music and guest vocals by Alison Krauss. For every contemporary album, MacMaster is quick



Michael Franti and his band Spearhead perform at the Historic Ashland Armory on Tuesday October 26th.

to respond with a traditional one. In her latest release *Blueprint*, MacMaster is once again pushing the boundaries of traditional music, fusing her brilliant Cape Breton fiddling with the sounds of Banjo, Dobro and Mandolin, as played by the best from America's bluegrass community. The Los Angeles Times remarked that "MacMaster's a ball of fire, performing jigs and reels with unstoppable foot-tapping energy, and ballads with irresistible, keening passion."

Los Lobos will perform a rare acoustic concert on Sunday February 27 at the Craterian Ginger Rogers Theater in Medford. It has been a remarkable career ride for the four Chicano musicians from Garfield High in East LA: David Hidalgo, Louie Perez, Cesar Rosas and Conrad Lozano, with the addition of Steve Berlin in 1983. Los Lobos play what they dub "roots music and a whole lot more", incorporating folkloric, blues, rock, R&B and Latin into their melting pot of music. They began their career as a Tejano and Mexican folk outfit, but quickly implemented Roots Rock and R&B into their music. They received commercial success when their contribution to the soundtrack to the motion picture *La Bamba* gave them an international number one hit single and also have won a few Grammy awards in the span of their career. They continued to explore more experimental sonic terrain, while also returning to their roots with an

album of classic Mexican folk songs. As musicians, they are as incredibly accomplished as they are versatile. During this special evening they will take us back to their roots with an acoustic set mixing traditional Mexican folks songs with their contemporary rock numbers.

After an inspiring concert two years ago, we are excited to bring **Habib Koite** back to One World on Sunday March 6 to the Historic Ashland Armory

in Ashland. In the past decade, Koite has emerged as one of Africa's best-kept secrets to become one of the leading figures in contemporary world music. Born into a family of griots, Habib Koite was exposed to ancient Malian traditions as well as modern blues, soul and rock and roll. Habib has a unique approach to playing the guitar by tuning his instrument to the pentatonic scale and playing on open strings as one would on a kamale n'goni. At other times, Habib plays closer to the blues or flamenco. It's a very contemporary and authentic interpretation on the roots of Malian music. A singer, composer and guitarist, Koite and his group Bamada have released several critically acclaimed albums. If you missed him two years ago, don't let this opportunity pass. As Bonnie Raitt has said, "First there was Hendrix, then Stevie Ray, and now Habib!"

One World welcomes back Irish fiddle virtuoso **Martin Hayes** and American guitarist **Dennis Cahill** on Saturday April 16 at the SOU Music Recital Hall in Ashland to close out the season. They possess a rare musical kinship, ranking them among the most memorable partnerships of our era. Together they hold listeners spellbound with their slow-building, fiery performances, weaving tunes that stretch up to thirty minutes long, in what Hayes describes as "a three-way conversation between the two of us and the music." The musical rapport between Hayes and Cahill is so strong that it is often said they appear to be playing one instrument, "working on a seemingly telepathic level," as CMJ describes it. Hayes and Cahill work off each other like two jazz masters, exploring songs and spinning medleys that expand and contract with intensity. The duo is opening the doors of traditional Irish music and releasing its pure, distilled beauty, incorporating sensibilities from the worlds of classical, blues and jazz. The New York Times calls them "a Celtic complement to Steve Reich's quartets or Miles Davis's Sketches of Spain."



Fiddling sensation Natalie MacMaster comes to the Craterian Ginger Rogers Theater in Medford on Sunday, January 30th.



Closing out the season, Martin Hayes and Dennis Cahill perform on Saturday, April 16th at the SOU Music Recital Hall in Ashland.

For Season Tickets or more information to the SOU One World Concert Series please call 541-552-6461 or visit www.oneworldseries.org.

Contemplating the Future of the Klamath River Dams

A Looming Choice Between Salmon Restoration or Power Production Revives an Old Debate

By Jim McCarthy

The scene has played out again and again through untold autumn dusks in the Pacific Northwest. Long silvery shapes move slowly in a quiet pool at the confluence of two rivers. The sun drops out of sight below the tree-studded canyon rim. Shadows advance over sandbars and willows, stretching across rushing water to climb the forest on the opposite bank, while the air in the river channel cools noticeably. Evening stillness settles on the canyon, but within the pool conditions quickly turn from lethargic to kinetic.

The silvery shapes begin to surge, some charging in short arcs while others sprint in one direction, then another. Fins tear the surface with noisy splashes.

The salmon have decided it is time to move upstream.

Somehow during the circling in the pool, the fish differentiate between one river and the other and continue upwards to lay eggs as spawning adults in the same high mountain streams they left as fingerlings three years before. Their innate ability to find their way home after years at sea – still a mystery to science – has inspired wonder and admiration since people first inhabited North America.

In the coming months, people in the Klamath Basin, state and federal officials, tribal governments, and multinational utility company employees will decide whether these iconic fish will eventually find their way home to over three hundred miles of Klamath River salmon habitat sealed off by dam development some 87 years ago. PacifiCorp, operator of a six-dam complex generating power along the river between Klamath Falls, Oregon



Traditional Karuk dipnet fishing on Klamath River

BOTH THEN AND NOW.
NATIVE AMERICAN TRIBES.
FISHERMEN, AND
CONSERVATIONISTS HAVE
ASSERTED THAT PROVIDING
SALMON ACCESS TO THE
UPPER KLAMATH IS CRUCIAL
TO MAINTAINING THE
CULTURAL, BIOLOGICAL,
AND ECONOMIC INTEGRITY
OF THE REGION.

and Klamathon, California, is applying for a new federal license to run the facilities for another fifty years. The current licensing process, required by the Federal Energy Regulatory Commission, has renewed a debate simmering in the region since dam construction first began in the early 20th century. Both then and now, Native American tribes, fishermen, and conservationists have asserted that providing salmon access to the upper Klamath is crucial to maintaining the cultural, biological, and economic integrity of the region. Both then and now, the corporate owner of the hydropower dams has claimed efforts to provide salmon passage over the dams are unnecessary, prohibitively expensive, and would perhaps even be counter-productive.

Now faced with a steep decline in the Klamath's once-great salmon runs – some stocks have plummeted to less than ten percent of historic populations and others face extinction – groups pushing salmon restoration above the dams have approached the debate over dams

with a new urgency.

"It is one of the most important issues the tribe has before us," explains Troy Fletcher of the Yurok Tribe. "The tribe would like to see the dams removed. We believe it will be in the best long-term interest of the fishery and the fish themselves."

Like their ancient neighbors extending far upstream – the Hupa, Karuk, and Klamath tribes – the Yuroks have lived along the Klamath River and fished for salmon for thousands of years. Salmon is an integral part of tribal culture and religion throughout the region, and still a staple food for the three tribes residing below the dams. All use traditional fishing methods – from

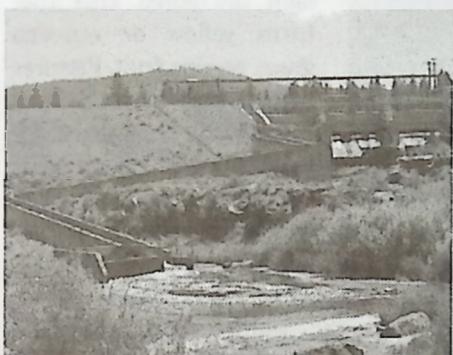
the deep-current gillnets of the Yurok and Hupa to the whitewater dipnets of the Karuk – and abide by fishery quotas designed to rebuild robust, sustainable fisheries.

The Klamath Tribes, a confederation of the Klamath, Modoc, and Yahooskin people, live near the Klamath's headwaters, beside Oregon's Upper Klamath Lake. According to Jeff Mitchell, the Upper Basin Coordinator for the Klamath Basin Intertribal Fish and Water Commission, the loss of salmon in the upper river represents another broken promise to the tribes: "One of the commitments that was made to The Klamath Tribes, was that (the dam builders) would do what was necessary to ensure that fish passage was going to occur. Unfortunately, they didn't live up to their word." Mitchell notes that Copco I,

to behold: "...enormous droves of fish can be seen not alone here (in Klamath Falls), but in the rivers and creeks generally throughout the county. Mullets, rainbow trout, and salmon – splendid fish, giants of their size... By the way fortunes could be made here in catching fish and sending them in refrigerator (railroad) cars to markets at San Francisco and Portland. As soon as the refrigerator cars get here, the fish business will be one of the big things of the county." Ironically, the arrival of the railroad in Klamath Falls only hastened the demise of the salmon by spurring the county's growth and increasing demand for power. Local boosters turned to dams to meet the region's electricity needs, and the droves of salmon disappeared from Klamath Falls soon after the first locomotive rolled into town.

removed: "The ability of salmon to reproduce is dependent on the habitat they have available. You increase the habitat they have available, and you will have more fish. If we remove the dams, we won't get historic runs, but we'll get closer, a lot closer."

Despite pleas from tribes, fishermen, and conservationists, PacifiCorp's draft application for a new operating license makes no mention of fish passage or dam removal options. PacifiCorp representative Toby Freeman is highly skeptical that passage or removal will have a positive impact on salmon recovery. "There was nothing that told us in our studies that fish passage would be successful," Freeman said. However, Freeman noted that the company only analyzed a portion of the potential habitat available above the dams and did not include the roughly 230 miles in the



JC Boyle Dam fishladder



Traditional Yurok salmon bake



Mouth of the Klamath River

the first dam on the Klamath River mainstem, wholly blocked upstream fish passage in 1917. The dam lies just south of the Oregon-California line.

Indeed, a March 7, 1918 article on the front page of the Klamath Falls *Evening Herald* announced that engineers had finally decided a fish ladder over the high wall of the recently completed Copco I would be impractical. As compensation for the loss of the salmon runs of "one of the world's greatest fisherman's resorts," the power company offered to provide "all the little fish necessary to stock abundantly the numerous lakes, rivers, and creeks" above the dam, as well as a hatchery below. Notwithstanding these mitigation efforts, Klamath fish populations plunged. In addition to the dams, logging, overfishing, irrigation diversions, and agricultural runoff have all contributed to the declines.

Judging from a breathless report in the March 21, 1901 edition of the *Klamath Republican*, the pre-dam fishery was a sight

Glen Spain, a spokesman for the Pacific Coast Federation of Fishermen's Associations, believes the dams have also severely impacted the coastal commercial fishing industry dependent on Klamath River salmon production. The area in question stretches from Coos Bay, Oregon to Fort Bragg, California. "If you look at the depleted runs we have today, it's something on the order of 4,000 jobs and \$80 million in economic activity lost primarily because of the dams."

Spain believes the economic output of the dams is small in comparison to the potential value of a restored salmon fishery, which his organization values in the billions of dollars, and hopes that the next license will require PacifiCorp to build the necessary ladders and screens to allow salmon to move past the dams. The costs of such construction would likely make running the dams unprofitable – estimates put the price tag near \$100 million. Barring passage, the fishermen want the dams

Wood, Williamson, and Sprague rivers above Upper Klamath Lake. The utility is currently conducting studies above the lake.

Moreover, Freeman warns that removal of the dams may actually harm the Klamath's struggling fisheries. PacifiCorp claims the four reservoirs behind the main dams serve as settling pools, removing harmful sediment from upstream agricultural runoff before sending the water into the 190 miles of salmon-bearing river between Iron Gate Dam and the Pacific. "There may be some serious risk associated with losing the settling function," said Freeman. Given the heavy agricultural pollution in the upper Klamath River watershed, Freeman argues the dams improve water quality in the lower river.

Brain Barr, a fish biologist for the World Wildlife Fund, is dismissive of PacifiCorp's water quality claims. "There's no question that those dams impact water

CONTINUED ON PAGE 17

A Nature Notes SAMPLE R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Rough Stinkbug

Nature Notes has another dog. A three-month-old Westie, that's a West Highland White Terrier, by the name of Rupert. Rupert, as I have been telling people, is into the three Ps of puppydom: pee, poop, and play. His main abode is just inside the front door on the brick entry close to the great outdoors where we are trying to get him to practice two of his three Ps. He is also very curious and has a distinctive bark, or should I say yap, that indicates, "What's this, come quick."

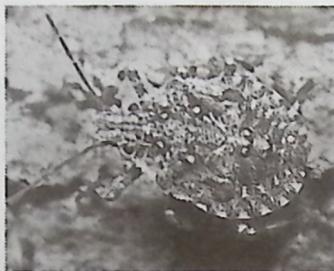
I heard the yap, yap, which indicated come quick. I looked around the corner to see him head down, tail up, dancing back and forth, like he does when he is worrying a treat before he eats it. Then he suddenly spun away, not exactly gagging, but clearly not liking what he was tasting very much. Close examination revealed a dark brown shield shaped bug about three-quarters of an inch long. I say bug, not in the general sense, but in the true sense. It was an insect with outer wings of two parts, half of each wing solid, half membranous the precise reason why insects like this belong to the order Hemiptera, or half wing.

A look in the book *California Insects* revealed that our bug was one of the rough stinkbugs in the family Pentatomidae (penta-TOM-mi-dee), the stinkbug family. The more conspicuous green stinkbugs are also members of this family. How did they get their common name stinkbug? Well, because when they are disturbed, they emit a vile fluid, both smelly and irritating, from apertures in their abdomen. This defense mechanism is meant to deter all but the most persistent of dogs or more often, other predators, birds, for instance. Once tasted, predators will avoid any creature, no matter what its appearance, that smells the same.

Apparently, stinkbugs produce other odors or pheromones that act as sex attractants. Males attract more than mates.

Parasitic wasps also find the pheromone attractive, but not for sex. Agriculturists use pheromone traps to monitor stinkbug population levels in crops.

As a rule, green stinkbugs are crop and garden pests that attack plants by sucking out their vital juices. Damage on green fruit



might appear as dark pinpricks surrounded by a light discolored area that turns yellow or remains green on ripe fruit. Fissures below the surface turn corky. Stink bugs also carry yeast and other pathogens that may cause decay when

introduced into fruit on the bugs' mouthparts. Guess they have never heard of toothbrushes.

Don't get the idea that all stinkbugs are plain Jane green or brown. Some are brightly colored like the black and yellow Harlequin Bug, or the red and black Two Spotted Stink Bug.

Most, but not all brown stinkbugs, are good guys; they are natural predators preying on other insects that prove to be a major economic problem. Adults and nymphs chase down caterpillars and other soft-bodied insects, stick them with their piercing mouthparts, and suck them dry.

Rupert's Rough Stinkbug had the misfortune of wandering off its tree into the lair of a terrier puppy whose owner happened to be a curious naturalist. Worst luck. Rough Stinkbug is now gone to stinkbug heaven, its earthly remains lie feet up in a small, tightly closed, plastic kitchen container. Nature Notes just opened the lid and took a whiff. Yikes, sometimes curiosity has a price.

M

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Medford Hosts National Bands During Jazz Jubilee

By Mary Pat Ronemus

Medford Jazz Jubilee marks its 16th annual celebration from October 8 through October 10, 2004. Over 100 hours of foot-tapping, lively entertainment will take place at seven different venues during the three-day event.

The history has been retold over the years starting with Larry Bernard, leader of Journey's End Jazz Band, returning from a Sacramento Jazz Jubilee in the spring of 1988 bubbling with enthusiasm over this thing called Jazz Jubilee. He thought Medford needed one of these, and with the help of Jerry Lausmann, the former Medford Mayor and a musician in his own right, and the late Patti Bills, former director of the Visitors and Convention Bureau.

The first Medford Jazz Jubilee was held in October, 1989, with great success. Just eight bands appeared that first year, and the festival has grown each year with additional groups and programs.

A number of bands on this year's program have gained national prominence on the jazz circuit, and hail from all across the country. They include: Sister Swing from Sacramento, California; JAS'M from Mystic, Connecticut; Titan Hot Seven from Nashville, Tennessee; Cats 'n Jammers, also from Sacramento; Cornet Chop Suey from St. Louis, Missouri; Igor's Jazz Cowboys from Tempe, Arizona; Gator Beat from Sonoma, California; Blue Street Jazz Band from Fresno, California; High Sierra Jazz Band from Three Rivers, California; Night Blooming Jazzmen from Claremont,



THE MEDFORD
JAZZ JUBILEE
IS A NON-PROFIT
ORGANIZATION WHOSE
PURPOSE IS TO CULTIVATE
AND DEVELOP THE LOVE
AND UNDERSTANDING OF
TRADITIONAL JAZZ MUSIC
AS AN ART FORM.

Nationally known, Sister Swing from Sacramento performs at this year's Medford Jazz Jubilee.

California; Wally's Warehouse Waifs from Otisville, Michigan; and Stan Mark and the Rogue Valley Suitz from Medford.

Also appearing this year are three more bands from the local area: Dixie Fat Cats, Leslie Kendall and the Jump Daddies, and Larry Bernard and Journey's End Jazz Band. One of the Jubilee's returning crowd pleasers is the Oregon Coast Lab Band, from North Bend. This talented group of young musicians always puts on top-notch, high-energy performances that inspire any who see them.

In all, there will be over 150 performances in seven venues throughout

Medford: Red Lion upstairs and downstairs, Reston Hotel, The Ginger Rogers Craterian Theater, Elks Lodge (downstairs), and KOBI Studio C. This year, the free youth venue will once again be at Vogel Plaza in downtown Medford.

The Medford Jazz Jubilee is a non-profit organization whose purpose is to cultivate and

develop the love and understanding of traditional jazz music as an art form. The annual Medford Jazz Jubilee has a special Youth Program dedicated to this cause.

During the week leading up to the Jubilee, children attending local elementary and middle schools are treated to performances from distinguished, nationally known bands. This year, it is estimated that 10,000 students will experience this American traditional musical style, through the performances of Wally's Warehouse Waifs at local schools.

CONTINUED ON PAGE 15

American Rhythm
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JPR's Rhythm & News Service

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INSIDE THE BOX

Scott Dewing

Gone Phishing

I used to think that the Crime of The Century was going to be a clever and elaborate high-tech hack into the electronic banking system. The plan would be elaborate, involving a series of computer system compromises, social engineering, calculated misdirection and digital deception.

That's the vision I had and it's wrong. In the movies, criminals get rich because they're clever like that. In real life, however, they get rich because other people are suckers for a scam. I was right about one thing though: the Crime of The Century is underway right now—and you might be participating in it.

Like most crimes, it's pretty simple and isn't being carried out by folks who have a higher IQ than you or I. They're using computers and the Internet, but they're not necessarily hackers or even savvy computer users. They're phishers, phishing the high-seas of the Internet and stealing from others, just like any old pirate.

"Phishing" is the act of sending an email that falsely claims to be from a legitimate and recognized company in an attempt to scam users into divulging personal or financial data. The fraudulent email usually instructs users to follow a link to a fake website where they are prompted to "update" information such as passwords, credit card/ATM PINs, social security number and bank account numbers. That information is then used by phishers to set up a false identity or access real online accounts and steal money.

"A lot of drug lords are getting into phishing," said Aviavah Litan, a research director at Gartner, in an article published in the September issue of *CIO Magazine*.

"They set up phishing rings because it's easier and more lucrative than selling cocaine."

According to Gartner, phishing-related fraud cost banks and credit card companies \$1.2 billion last year. That's a lot of cocaine. The number of phish pushers out there has significantly increased this past year too. According to the Anti-Phishing Working Group (APWG), the average monthly growth rate of phishing attacks has been 52%. In December 2003, there were 116 phishing attacks. In June 2004, the APWG reported 1,422 phishing attacks.

TO DATE, PHISHERS HAVE
 PRIMARILY TARGETED
 CUSTOMERS OF LARGE BANKS
 AND CREDIT CARD
 COMPANIES, AS WELL AS
 ONLINE RETAILERS AND
 PAYMENT SERVICES. THESE
 ARE LARGE, WELL-KNOWN
 COMPANIES LIKE CITIBANK,
 VISA, EBAY AND PAYPAL, TO
 NAME JUST A FEW.

These are large, well-known companies like Citibank, Visa, eBay and PayPal, to name just a few. The most targeted company, Citibank, alone weathered 492 unique phishing attacks in June.

I have a Citibank credit card and online account. How would I know the difference between a legitimate email from Citibank and one from a phisher? Unfortunately, the answer is that it can be difficult.

One especially crafty phish email targeting Citibank customers, used the very topic of identity theft to persuade users to divulge financial information:

Recently there have been a large number of identity theft attempts targeting Citibank customers. In order to safeguard your account, we require that you update your Citibank ATM/Debit card PIN.

This update is requested of you as a precautionary measure against fraud.

Please note that we have no particular indications that your details have been compromised in any way.

To securely update your Citibank ATM/Debit card PIN please go to:

https://www.citibank.com/signin/citi-fi/scripts/login2/update_pin.jsp

Thank you for your prompt attention to this matter and thank you for using Citibank!

When end-users clicked on the link, they were presented with a "Citibank" pop-up window for entering their ATM/Debit Card number and PIN. Additionally, the java script code also caused the actual Citibank website to launch behind the fake pop-up window. While unsuspecting visitors thought they were at the Citibank website protecting themselves from identity theft by changing their PIN, they were sending their account information to a phisher in Korea who used the information to steal identities and money.

According to Gartner, there are 57 million people who received phishing emails this past year. Of that 57 million, 19% (approximately 11 million) opened those emails and clicked on links. Only 3% to 5% of that group divulged personal and financial information, which is somewhere between 330,000 and 550,000 people who got duped.

If you haven't received one already, a phishing email is in your inbox's future. Would you be duped? Chances are you won't if you follow these simple rules:

- Be suspicious of any unsolicited e-mail that claims to come from a well-known company, especially one that doesn't greet you by name.
- Don't click on any links or cut and paste them into your browser address field from an email that smells "phishy". Links in an email can display one way, but send you somewhere completely different. Open a new browser window and type the URL for the company to validate the veracity of the link.
- Don't hesitate to call the company and verify the legitimacy of the email. Make sure that you use a phone number published at the company's website and not a phone number provided in the email.
- Don't open attachments as they could

contain viruses or spyware that could capture any passwords or credit card numbers you type while online.

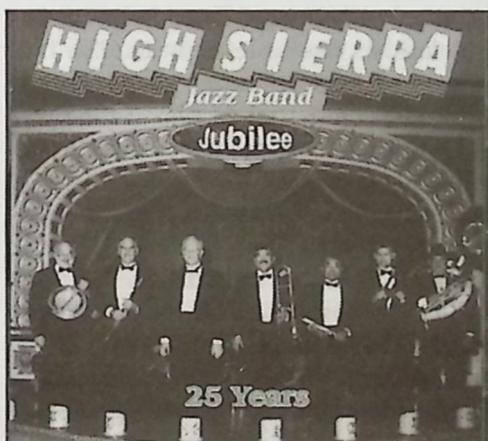
- Don't provide financial information over an unsecured connection. Make sure that "https" is part of the URL displayed in your browser's address field. The "s" verifies that you've established a secure connection to the web server.

If you want to find out just how savvy you are at detecting phish emails, check out MailFrontier's Phish IQ test online at <http://survey.mailfrontier.com/survey/quietest.html>. The quiz presents you with 10 different emails, some of which are legitimate and others that are fraudulent. I found this exercise to be more difficult than I expected.

I suspect that phishing expeditions will get increasingly difficult to recognize. However, in the end, no matter what these phishing scams look like, they'll all have the same goal: getting you to divulge personal or financial information. And with that in mind, there's only one thing you have to remember to protect yourself: if it smells like phish, it's probably phish. **JM**

Scott Dewing is a consultant and shareholder in Oregon DataWorks, a technology services company located in Ashland, Oregon, www.oregondataworks.com. Archives of his columns are available at his website, www.insidethebox.org.

SPOTLIGHT *From p. 13*



From Three Rivers, California, the High Sierra Jazz Band adds to the flavor of the 16th Annual Medford Jazz Jubilee.

The Jubilee has also donated money over the years to Medford School District 549-C, for the purchase of new band instruments. As more and more programs in the schools get cut due to budget constraints, the more important such exposure to music becomes. An All-Star youth band is created during the week; it then plays at the Youth venue, Vogel Plaza, on Saturday. This venue is open to the public and free of charge.

For the second year, the Jubilee will host a golf tournament to raise money for their educational endeavors. It will be held

October 7 at Stewart Meadows and Quail Point golf courses. Thirty-two teams are expected to participate in this year's tournament. Prizes will be awarded for low scores, long drives, short drives, closest to hole, worst scores. There will be a silent auction, and a raffle for dozens of nice items. Last year the tournament generated over \$500.

Volunteers are an integral part of the success of the event. "This would never be possible without the support of the community, and the dedication of countless volunteers," according to Bill York, Medford Jazz Jubilee board member and Volunteer Coordinator. "These volunteers do everything from driving the bands to and from performances, to checking badges, to selling event tickets and merchandise, to cleaning up the venues between performances. We've even got a 'crockpot brigade' who supply homemade goodies to keep up the energy levels of the bands." **JM**

Tickets for the energetic three-day event can be purchased for \$65, and single-day and Prime Times Three event tickets are also available during the Jubilee. For tickets or more information about the Jazz Jubilee, call 770-6972 or visit their website at www.medfordjazz.org.

Michael Feldman's *Whad'Ya Know?*

All the News that Isn't

"Our enemies are innovative and resourceful, and so are we. They never stop thinking about new ways to harm our country and our people, and neither do we." President George W. Bush, August 5, 2004.

President Bush admits to looking for new ways to harm our country and our people.

Based on four-year old intelligence from a Pakistani laptop, the President dispatches security forces to World Trade Center.

A possible target, the Prudential Building, is covered under homeowner's insurance.

Flurry of terror arrests nationally based on 4-year-old Dairy Queen birthday registrations.

The Albany guys arrested for trying to sell a shoulder fired missile to assassinate a Pakistani diplomat actually lost the sale when the buyer decided to go with something of a slightly lower caliber.

In other news, the Bush truth squad claims that Kerry's war wounds were from a flying muskie in the Mekong.

Notes in the Davenport, Iowa bank robberies during the Bush and Kerry appearances are found to be in Ralph Nader's handwriting.

General Tommy Frank releases book written entirely in declarative sentences.

Google, where if you hit "I'm Feeling Lucky" you get stock for \$130 a share.

And India and Pakistan meet over a glacier, but it's slow going.

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**



ON THE SCENE

Emilia Stefanczyk

All Things Uncovered: Going Inside NPR's Afternoon Newsmagazine

The first thing that my friends ask when I tell them about my internship at NPR is, "Have you met any of NPR's hosts and reporters... Robert Siegel, Steve Inskeep, Nina Totenberg?" A second inquiry typically follows: "Have you seen any shows being recorded?" I decided that I would disappoint many, including myself, if I didn't return home with stories of celebrity encounters and peeks behind the scenes of my favorite shows. As my internship wasn't directly related to show production, I immediately took notice when my supervisor expressed a need for an article about *All Things Considered*, or, as NPR insiders like to refer to it, *ATC*. This assignment would allow me to spend a full day shadowing the production of the show – and this was just the opportunity I had been waiting for!

The day before I was scheduled to shadow the *ATC* staff, I set out to learn what time their day starts so that I'd be sure not to miss any part of it. I was astonished to discover that work on the program officially starts at a 10 a.m. editorial meeting – merely six hours before airtime! Upon learning this, I became truly intrigued and couldn't wait to witness how it is possible to produce a two-hour, award-winning, standard-setting radio program in such a short time.

On my day as the *ATC* shadow, I timidly enter the spacious meeting room filled with the *ATC* staff. I sit in a chair against the wall of the room, selecting a vantage point for watching the staff engage in a brainstorming session about the day's show. Senior Producer Graham Smith facilitates the conversation and spurs it on with exclamations like, "Any other stories? Keep 'em coming! Let's find a way to breathe life into this piece!"

Within 40 minutes, the stories are chosen and delegated to reporters. One piece, entitled "Faster Pastor," sends a wave of

laughter across the room. While the staff take their jobs seriously, stories of this nature (an interview with a reverend who participated in a stock car race to raise money for his church), occasionally inject a bit of welcomed levity into the hard news of the day. And ending the meeting on this humorous note makes it easier for me to overcome my shyness (Robert Siegel and Melissa Block are in the room!) and introduce myself and tell the staff that I would be shadowing them for the rest of the day.

After the meeting, I follow the group to where the remainder of the day's work will take place – a section of the NPR offices known as "the horseshoe," which is named from the shape of the collection of cubicles where the show's producers sit. At the end of the horseshoe, an empty dry-erase board greets Smith, who doesn't let it stay clean for long. Within an hour, the board reveals a map of the day's story line-up. Fishing for a rare moment when Smith doesn't appear too busy, I ask him to shed light on his strategy for putting together a consistently successful show. "I aim for variety and balance," Smith says, "we want to give listeners the news they want, but also a break, a diversion... while we begin with heavier segments, we tend to end with something light, taking our listeners on a fascinating journey in between."

As the afternoon proceeds, I'm surprised by how the atmosphere in the *ATC* production area is tranquil and amiable, and at the same time, intensely focused. This is mainly due to the fact that it happens to be a slow news day. While Smith views such days as an opportunity for more creative shows, much of the staff admits that they prefer the unexpected nature of "news-heavy" days, which provide them with a rush. Despite the relatively low intensity of the day's news, I watch as the staff – in their pursuit of production

perfection – works on pieces until minutes or even seconds before they are scheduled to air. Such time pressure seems almost unbearable to me, but I soon realize that I'm the only person nervous about whether or not the pieces will be ready in time.

About 15 minutes before airtime, Robert Siegel and Melissa Block settle into their host chairs. Director Bob Boilen invites me into the production area of the studio, which is separated from the hosts by soundproof glass and walls. I watch with excitement as the program starts at precisely 4 p.m. – not a fraction of a second sooner, or later. About half an hour into the show, I see how spontaneously the show's beloved music "buttons," the short musical interludes that are used to separate pieces that vary in topic and mood, are sometimes chosen.

While a pre-taped segment plays, offering a momentary break for the studio staff, Robert Siegel shares an idea with Boilen. "My next sign-off will end with the phrase 'home sweet home,'" Siegel says. "Wouldn't it be clever to use a piece of 'Over the Rainbow' as the ensuing music button?" Boilen checks the clock, and in a flash, determines that in the minute and a half remaining, he can dash to his office and retrieve the needed CD. Unfortunately, he gets tangled in the winding cords of his head-phones on the way out, gets lassoed back towards his chair, and doesn't succeed in getting the CD on time. Laughing about the mishap, he quips, "Remind me to get some cordless headphones!"

The rest of the program runs smoothly, with interns running continuously updated scripts into the hosts' studio, and stories coming in right on schedule. During another pre-recorded segment, Boilen turns to me and says, "OK, I now have exactly two minutes and fifteen seconds free. Ask me whatever questions you have!" Caught off guard, I scramble for my notepad and waste half of the valuable time searching for the list of questions I had prepared. Laughing at my still developing journalistic skills, Boilen suggests that I pass by his office the next day for a more conventional interview. In the meantime, he suggests that I write about how much fun the production staff has behind the scenes of an otherwise measured and informative program.

A few minutes after 6 p.m., when the show has completed its two-hour broad-

cast, I return to my desk and collect my thoughts. It occurs to me that what I found to be an exciting, eventful, and intensely paced day was perfectly ordinary to the ATC staff. And I feel lucky to have had this insider's view, to have spent an entire day with the remarkably talented people who make *All Things Considered* a special after-

noon companion to more than 11 million listeners throughout America. IM

Emilia Stefanczyk was a 2004 summer intern at NPR. At the end of her internship, she entered her senior year as a communications major at New York University.

KLAMATH DAMS *From p. II*

quality to some degree. They raise water temperatures and decrease dissolved oxygen." Water temperatures and oxygen levels are crucial to fish survival. The dams' shallow reservoirs hold water under the hot sun, and create ideal conditions for oxygen-consuming algae blooms. Barr asserts that the dams' negative impacts are measurable from the beginning of the complex to several miles below the last dam. But Barr also acknowledges that habitat degradation is a problem that needs to be addressed. "There are huge restoration activities that would have to be in lock step with getting salmon back up there so we get a return on that investment."

To be sure, PacifiCorp is not alone in its lack of enthusiasm to remove the dams. Rafting guides along the designated Wild and Scenic River section of the Klamath between J. C. Boyle and Copco I dams have also expressed concern over changes to the dam complex. Since the 1980's, rafters have built businesses around the summer-long pulse flows running between the two dam reservoirs – and over the 42 named rapids along the Class IV+ rated stretch. According to Bart Baldwin of Noah's River Adventures, the dams allow months of warm-weather access to "17-mile roller coaster ride" with a growing international reputation. Without the pulses, the rafters fear their season could be confined to naturally high flow periods in the spring and fall. That could cut their current business in half.

Even so, the rafters are reluctant opponents of salmon restoration, if it can be achieved. Explains Baldwin, "Every guide is a fisherman. Every guide is an environmentalist. There are a lot of emotions involved." Steve Welch of the American River Touring Association concurs: "I'd much rather see it as a free-flowing river. But from a business perspective, we're

dependent on the dams. I can see the negative impacts pretty clearly." Both Baldwin and Welch suggest a partial dismantling of the dam complex may be enough to restore salmon.

By this summer, tribes, fishermen, and conservationists had become so frustrated with PacifiCorp's unwillingness to consider passage or removal options in the licensing process, they sent a delegation to Edinburgh, Scotland, to appeal to PacifiCorp's parent company, the multinational giant Scottish Power. The venture was a surprising success: tribal presentations at an annual shareholder's meeting were received with a standing ovation. The trip created a small sensation in the European press, and Scottish Power CEO Ian Russell met with the delegation and declared passage and removal are now on the table. Soon afterwards, PacifiCorp began preparations for new negotiations with Klamath stakeholders. In recent weeks, the company has repeated the message that salmon restoration options will no longer be excluded. If successful, the terms of a settlement will be submitted to federal regulators for final approval. Freeman says, "We're not going into this process having already decided what the answer is." Even so, he insists the Klamath dams are best left as they are.

Speaking of the new negotiations, Fletcher said, "We're going to roll our sleeves up and work with them as best we can to make our vision a reality."

In the end, the West Coast's massive appetite for power may ultimately set the stage for the salmon's return to the upper Klamath River. In 1917, the *Evening Herald* proudly hailed the 20 megawatt Copco I as "one of the largest power plants on the coast." In 2001, the entire Klamath dam complex – rated at 151 megawatts – was dwarfed by a single CONCLUDED ON PAGE 31



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

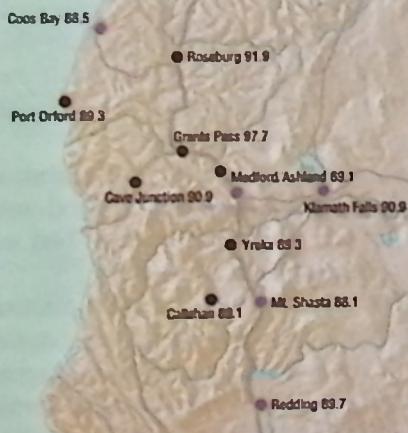
Leonard Bernstein: An American Life, a groundbreaking eleven-part documentary series illuminating the life and work of musical titan Leonard Bernstein, begins this month on JPR's *Classics and News Service*. Hear this series, narrated by Academy Award-winning actress Susan Sarandon, every Sunday evening at 7 PM. The radio event, which took six years to produce, will explore virtually every aspect of Bernstein's career and life through the words of Bernstein's own correspondence as well as interviews with more than one hundred people who knew and worked with him. Listen Sundays at 7pm for **Leonard Bernstein: An American Life** on the *Classics & News Service*.

News & Information Service

KSJK / KAGI / KTBR / KRVN / KSYC / KMJC / KPMO

As the 2004 election draws near, tune to and/or contribute to *The Jefferson Exchange*. October promises to feature several guests and topics that will be on the minds of many during this important election season. Weekday mornings, Jeff Golden hosts a lively two-hour interactive program devoted to issues facing the State of Jefferson, the Northwest, and the nation. In the first hour, Jeff trades views with callers on a wide range of topics. In hour two, fascinating guests join in the discussion. *The Jefferson Exchange* encourages listeners to call-in during the program. Whether it's a controversial ballot measure, a heated statewide contest or the Presidential Election, *The Jefferson Exchange* will have up-to-the-date guests and information for listeners to consider. To "Exchange" with Jeff, guests and fellow listeners call (541) 552-6782, or 1-800-838-3760.

Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND
KSBA 88.5 FM
COOS BAY
KSKF 90.9 FM
KLAMATH FALLS
KNCA 89.7 FM
BURNLEY/REDDING
KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/FT. JONES 89.1 FM
CAYE JCT. 90.9 FM
GRANTS PASS 97.7 FM
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM
YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth
N CALIFORNIA STATIONS ONLY
10:30am California Report
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

Volunteer Profile: Miki Smirl

My connection to JPR began with a move I made to Ashland in 1989 after living in southern California for many years. As I settled into the Rogue Valley, I was thrilled to find my favorite NPR programs as well as wonderful music and friendly sounding announcers. Before long, I answered an ad for Artscene editor in the *Jefferson Monthly* and soon felt right at home among those voices. As time passed, I found myself getting more involved with a few of the many things there are to do at JPR – helping to organize volunteers during the annual Wine Tasting, helping out during fund drives, and even answering the phone at the reception desk. Eventually, my time and experience at the front desk turned into a paid position, and though each time was *temporary*, I returned many times to fill in during transitions. Getting to know the JPR family and becoming part of it became very important to me. This station provides an amazing service to listeners in southern Oregon and northern California. There isn't another like it.



Over the next several years I continued editing Artscene; that is until 2002. At that time I moved back to southern California to be near my children and to become part of my first grandchild's life. Now age 2,

CONTINUED ON PAGE 21

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

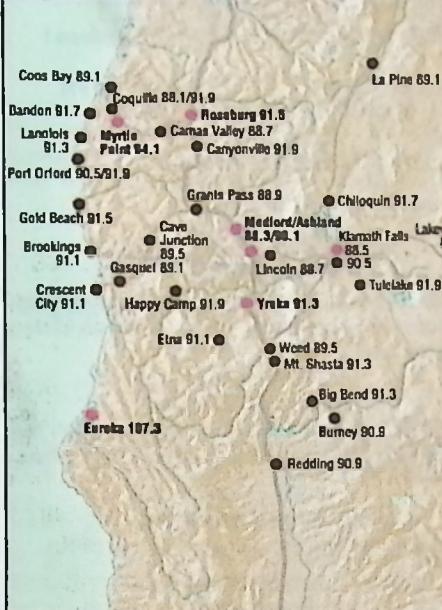
9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND

*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/

COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition

7:00am First Concert

12:00pm NPR News

12:06pm Siskiyou Music Hall

4:00pm All Things Considered

4:30pm Jefferson Daily

5:00pm All Things Considered

7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition

8:00am First Concert

10:30am JPR's Saturday Morning Opera with Don Matthews

2:00pm From the Top

3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm Leonard Bernstein
8:00pm State Farm Music Hall

Translators

Bandon 91.7

Big Bend, CA 91.3

Brookings 91.1

Burney 90.9

Camas Valley 88.7

Canyonville 91.9

Cave Junction 89.5

Chiloquin 91.7

Coquille 88.1

Coos Bay 89.1

Crescent City 91.1

Etna/Ft. Jones 91.1

Gasquet 89.1

Gold Beach 91.5

Grants Pass 88.9

Happy Camp 91.9

Klamath Falls 90.5

Lakeview 89.5

Langlois, Sixes 91.3

LaPine, Beaver

Marsh 89.1

Lincoln 88.7

Mt Shasta, McCloud, Dunsmuir 91.3

Weed 89.5

Merrill, Malin, Tulelake 91.9

Parts of Port Orford, Coquille 91.9

Redding 90.9

Sutherlin, Glide TBA

News & Information

Eugene 1200

Roseburg 950

Grants Pass 930

Medford/Ashland 1230

Yreka 1490

MT. Shasta 620

- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

Monday through Friday

5:00am BBC World Service

7:00am Diane Rehm Show

8:00am The Jefferson Exchange

10:00am Here and Now

11:00am Talk of the Nation

1:00pm To the Point

2:00pm The World

3:00pm Fresh Air with Terry Gross

KRVM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection

6:00pm Fresh Air (repeat of 3pm broadcast)

KRVM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

7:00pm As It Happens

8:00pm The Jefferson Exchange (repeat of 8am broadcast)

10:00pm BBC World Service

Saturday

5:00am BBC World Service

8:00am Sound Money

9:00am Studio 360

10:00am West Coast Live

12:00pm Whad'Ya Know

2:00pm This American Life

3:00pm A Prairie Home Companion

5:00pm Comedy College

5:30pm Outlook from the BBC

6:00pm Fresh Air Weekend

7:00pm Tech Nation

8:00pm New Dimensions

9:00pm BBC World Service

Sunday

5:00am BBC World Service

8:00am To the Best of Our Knowledge

10:00am On The Media

11:00am Sound Money

12:00pm Prairie Home Companion

2:00pm This American Life

3:00pm Studio 360

KRVM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health

5:00pm Healing Arts

6:00pm To be announced

7:00pm The Parent's Journal

8:00pm People's Pharmacy

9:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am **Morning Edition**

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am **JPR Morning News**

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon **First Concert**

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, Featured Works at 9:05, As It Was at 9:30, the Calendar of the Arts at 9:00 am, and Composer's Datebook at 10:00 am.

Noon-12:06pm **NPR News**

12:06pm-4:00pm **Siskiyou Music Hall**

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes As It Was at 1:00pm, Featured Works at 2:05, and Earth & Sky at 3:30pm.

4:00pm-4:30pm **All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm **All Things Considered**

The latest international and national news from NPR.

7:00pm-2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworth and Steve Seel.

SATURDAYS

6:00am-8:00am **Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am **First Concert**

Classical music to start your weekend, hosted by Michael Sanford. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm **JPR's Saturday Morning Opera with Don Matthews**

2:00pm-3:00pm **From the Top**

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm **Played In Oregon**

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm **All Things Considered**

The latest international and national news from NPR.

5:00pm-5:30pm **EuroQuest**

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm **On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am-10:00am **Millennium of Music**

Robert Aubrey Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am-11:00am **St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00am-2:00pm **Siskiyou Music Hall**

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm **Center Stage from Wolf Trap**

3:00pm-4:00pm **CarTalk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm **All Things Considered**

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-8:00pm

Leonard Bernstein: An American Life

8:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates October birthday

First Concert

Oct 1 F Bax: *Tintagel*
Oct 4 M Vanhal: Symphony in B flat major
Oct 5 T Schubert: Adagio and Rondo concertante
Oct 6 W Reicha: Wind Quintet in E flat major
Oct 7 T Pärt: *Für Alina*
Oct 8 F Schütz*: Motet *Lobet den Herrn*
Oct 11 M Bach: Chromatic Fantasy in D minor
Oct 12 T Vaughn Williams*: *The Lark Ascending*
Oct 13 W Kraus: Symphony in E flat major
Oct 14 T Bartók: Violin Rhapsody No. 2
Oct 15 F Crusell*: Clarinet Concerto No. 3
Oct 18 M Méhul: Symphony No. 2 in D major
Oct 19-26 JPR Fall Fund Drive
Oct 27 W Paganini*: Sonata Concertata
Oct 28 T Hanson*: *Song of Democracy*
Oct 29 F Glazunov: *The Kremlin*

Siskiyou Music Hall

Oct 1 F Boismortier: Fragments melodiques
Oct 4 M Ciurlionis*: The Sea
Oct 5 T Mozart: Sinfonia Concertante in E flat
Oct 6 W Gabriel Faure: Sonata No. 1 in A
Oct 7 T R. Strauss: Aus Italien Symphonic Fantasy
Oct 8 F Saint-Saens*: Carnival of the Animals
Oct 11 M Reinecke: Symphony No. 1 in A major
Oct 12 T Vaughan-Williams*: A Pastoral Symphony
Oct 13 W Glazunov: Piano Concerto, Op. 92
Oct 14 T Schubert: Symphony No. 3 in D
Oct 15 F Schumann: Symphony No. 2 in C
Oct 18 M Galuppi*: Concerto a quattro No. 1
Oct 19-26 JPR Fund Drive
Oct 27 W Mieczyslaw Vainberg: Violin Concerto in G minor
Oct 28 T J.S. Bach: Harpsichord Concerto in D minor, BWV 1052
Oct 29 F Gaspar Cassado: Sonata for Cello & Piano

HIGHLIGHTS

Leonard Bernstein: An American Life

October 3 - Leonard Bernstein - The Early Years (1917-1939)

An overview and introduction to the career of Leonard Bernstein.

October 10 - 12 Gates to the City-Meeting the Mentors (1939-1943)

This episode sees Bernstein through his years at the Curtis Institute in Philadelphia.

October 17 - New York, New York (1944-1951)

A look at the peripatetic world of the young Leonard Bernstein as he establishes himself.

October 24 - Tonight (1951-1958)

In hour 4 we explore Lenny's role in the development of Tanglewood.

October 31 - A New Frontier -The Philharmonic Years (1959-68)

Three months after Bernstein's triumph with *West Side Story*, he takes over as conductor and music director of the New York Philharmonic.

JPR's Saturday Morning Opera with Don Matthews

October 2 - Lucia di Lammermoor by Donizetti
Maria Callas, Giuseppe di Stefano, Rolando Panerai, Nicola Zaccaria, Giuseppe Zampieri, Luisa Villa, Mario Carlin, Coro del Teatro alla Scala di Milano, RIAS Sinfonie-Orchester Berlin, Herbert Von Karajan, conductor.

October 9 - Ariodante by Handel

Dame Janet Baker, Edith Mathis, Norma Burrowes, James Bowman, David Rendall, Samuel Ramey, Alexander Oliver, London Voices, English Chamber Orchestra, Raymond Leppard, conductor.

October 16 - Don Carlos by Verdi

Jaakko Ryhänen, Lars Cleveman, Peter Mattei, Bengt Rundgren, Hillevi Martinpelto, Ingrid Tobiasson, Iwa Sörenson, Chorus and Orchestra of the Royal Swedish Opera, Stockholm, Alberto Hold-Garrido, conductor.

October 23 - Opera Request Program

October 30 - The Rake's Progress by Stravinsky
Robert Lloyd, Dawn Upshaw, Jerry Hadley, Samuel Ramey, Anne Collins, Grace Bumbry, Steven Cole, Roderick Earle, Chorus and Orchestra of the Opera of Lyon, Kent Nagano, conductor.

Saint Paul Sunday

October 3 - Chanticleer

Guillame Dufay: Gloria ad modum tubae (Trumpet Gloria)

Henry Purcell: Remember not, Lord our offences

Thomas Weelkes: Gloria in excelsis Deo

Attr. Franco Alonzo: La Tricotea

William Hawley: from Tre Rime di Tasso (2000)

Fuggi, fuggi, dolor

Labbra vermicelle e belle

Traditional: Danny Boy

Stephen Foster, arr. Jack Halloran: Camptown Races

Duke Ellington, arr. Harry Frommermann: Creole Love Song

October 10 - Imani Winds

John Rosamond Johnson, arr. Valerie Coleman: Lift

Ev'ry Voice and Sing

Valerie Coleman: Concerto for Wind Quintet -I. Afro -II. Vocalise -III. Danza

Jeff Scott: Homage to Duke

Luciano Berio: Opus No. Zoo -IV. Tom Cats

Josef Bohuslav Förster: Kvintet, Op. 95 -I. Allegro Moderato

Valerie Coleman: Umoja

October 17 - Enso- String Quartet

Franz Joseph Haydn: String Quartet in D major, Op. 20, No. 4 -II. Un poco Adagio affettuoso -IV. Presto scherzando

Ludwig van Beethoven: String Quartet in D major, Op. 18, No. 3

Robert Schumann: Quartet in A major, Op. 41, No. 3 -I. Andante espressivo: Allegro molto moderato

October 24 - Special Fundraising Edition

October 31 - eighth blackbird

Daniel Kellogg: *Divinum Mysterium* -I. Beginnings

Chen Yi: Qui

Carlos Sanchez-Gutierrez: *Luciernagas* David

Schober: *Split Horizon* -I. Glacial Exhalations

From The Top

October 2 - *From the Top* comes from the Great Southwest this week, as Albuquerque, New Mexico plays host to the program. Highlights include the first ever *From the Top* math challenge, an 18 year-old New Mexico native trumpet player/rock climber, and the world premiere of a piano trio by a 17 year-old composer from Georgia.

October 9 - This week, *From the Top* welcomes the extraordinary soprano Dawn Upshaw, who performs with several of this week's young performers. Among them, you'll meet a 14-year-old flutist who plays a fantastic fantasy based on the melodies of the opera Carmen and a 14-year-old violinist who plays a piece by Wieniawski that's meant to keep spiders away!

October 16 - *From the Top*'s special highlights episode gathers some of the favorite guest artist moments from the past couple of seasons.

Audiences will be transported to the Kennedy Center where star violinist Midori joined three of young performers to play Haydn's Gypsy Rondo from the Piano Trio in G Major. Edgar Meyer, the man who has single-handedly redefined the double bass for classical music performs one of his own compositions with a young pianist and listeners will hear a mini master class conducted by one of the legends of classical music: the late great Isaac Stern who appeared on the show in the Spring of 2001.

October 23 - Special Fundraising Edition

October 31 - TBA

PROFILE

From p. 18

Emma is an absolute joy, and I can't imagine not being right here with her. My life is filled once again with tea parties, storybooks, picnics at the park, and learning all about this great big world. Family time and gatherings to celebrate life's everyday triumphs are what it's all about for me right now.

With many dear friends in the Rogue Valley, I plan to keep a foot in both worlds. And those "friendly sounding announcers" come through loud and clear over the internet! Who knows? JPR might find me back at that front desk again one day.

Many thanks to Miki Smirl for filling in as Artscene Editor for 4 months this summer! Her devotion to JPR is felt even though she is far away in Southern California!



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
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ROSEBURG 91.9 FM

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KNCA 89.7 FM
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KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-11:00pm The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

October 3 - Norah Jones

Norah Jones has taken the music world by storm with her smoky, sweet voice and a style that combines elements of jazz, folk, country and soul. Blending intimate vocals with superb songwriting and piano playing, Jones' debut album, *Come Away With Me*, garnered her five Grammys in 2003. One of the most popular *Piano Jazz* shows of recent years, Jones brings her warmth to Hoagy Carmichael's "The Nearness of You," and together McPartland and Jones witness the beginning of a "Beautiful Friendship."

October 10 - Peter Cincotti

Piano Jazz celebrates twenty-five years on the air with a special concert from The Kennedy Center featuring the hot young singer pianist, Peter Cincotti. The twenty-year-old Cincotti has been making waves in the jazz scene with a classy, hip style and dashing good looks. McPartland and Cincotti treat the sold out crowd to tunes ranging from Cincotti's own "He's Watching," to the Gillespie classic, "Night in Tunisia."

October 17 - Frank Morgan

Saxophonist Frank Morgan is a living link to the bebop era. A protégé of Charlie Parker, Morgan's budding life as a musician took a dark turn that led to drugs, prison and ultimately-redemption through music. On this very moving *Piano Jazz*, Morgan talks

about the ups and downs of his life and performs "Sophisticated Lady" and "Billie's Bounce."

October 24 - Special Fundraising Edition

October 31 - George Colligan

Pianist and composer George Colligan is an energetic and restless young artist who has put his prolific pianistic skills to work with everyone from Cassandra Wilson to the Mingus Big Band. His ever-evolving compositional style reflects his wide array of experiences as well as his fresh ideas. He performs his own tune, "Here On Earth," and joins McPartland on "I've Never Been In Love Before."

New Dimensions

October 3 - Touching Our Animals' Souls with Linda Tellington-Jones

October 10 - Dismantling the Empire From the Inside Out with Robert Jensen

October 17 - Tender and Tough: Being a Man in the 21st Century with Rebecca Walker

October 24 - Special Fundraising Edition

October 31 - Four Simple Questions that Dispel Unhappiness with Byron Katie

The Thistle & Shamrock

October 3 - Smithsonian Folklife Festival (4)

We are proud to present exclusive highlights from a live performance by fiddler Alasdair Fraser, with cellist Natalie Haas. Hosted by Fiona Ritchie, their appearance on the National Mall, Washington, DC, was part of *Scotland at the Smithsonian*, a celebration of Scottish music, arts, crafts and food at the Folklife Festival 2003.

October 10 - Ed Miller

Originally from Edinburgh, Ed Miller has made his home in Austin, Texas for over thirty years. In conversation with Fiona, he talks about how he introduces American audiences to the richness of Scottish song, how his adopted homeland touches his music, and his great love for public radio.

October 17 - Irish Melodies, Scottish Airs

Thomas Moore's Irish Melodies have been known and loved since the early nineteenth century. By setting new lyrics to old Irish airs, Ireland's first national poet shared an approach with Scottish bard Robert Burns, and is credited with sparking the Irish Literary Revival. Author and singer James Flannery has restored Irish Melodies to their original settings. We sample from his tribute recordings, complemented by similarly simple, straightforward arrangements from the collected works of Burns, and music from the period by Abby Newton, Jean Redpath, and The Whistlebinkies.

October 24 - Special Fundraising Edition

October 31 - All Hallow's Eve

This week we offer a creepy Celtic crawl through eerie ballads, and mysterious melodies with Loreena McKennitt, the Wrigley Sisters, Dick Gaughan, Battlefield Band, and Tim O'Brien.

A "Heart Healthy" recipe

from

Zorba Paster

ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

GRILLED SESAME EGGPLANT

(Serves 4)

1 med Eggplant, unpeeled & cut diagonally into 1" slices
1/2 tsp Sea salt

Marinade:

1 tsp Sesame seeds
1/4 tsp Crushed red pepper flakes
2 Tbsp Balsamic vinegar
1 tsp Sesame oil
1 tsp Extra virgin olive oil
1/2 tsp Lime juice, fresh
3 cloves Garlic, chopped
1 leaf Dried basil, crushed
Canola oil cooking spray

Prepare Eggplant: Place eggplant slices on several layers of paper towels, and sprinkle eggplant with salt; let stand 15 minutes, then blot dry with paper towels.

Prepare Marinade: In medium bowl, stir together sesame seeds, red pepper, vinegar, sesame and olive oils, lime juice, garlic and basil. Brush mixture over eggplant slices; let stand for 10-12 minutes to let flavor soak in.

Meanwhile, heat coals to medium-hot. Coat grill rack with olive or canola oil cooking spray. Place eggplant directly on rack, and grill over medium-hot coals, about 5 minutes per side, basting with remaining sesame seed mixture. Serve hot.

Nutritional Analysis:

Calories 11% (222 cal)
Protein 3% (1.52 g)
Carbohydrate 2% (8.1 g)
Total Fat 4% (2.74 g)
Saturated Fat 2% (0.39 g)
Dietary Fiber 4% (1.03 g)
Calories from Protein: 10%, Carbohydrate: 51%, Fat: 39%

Bon Appetit & Stay Well!

News & Information Service

KSJK AM 1230
TALENTKAGI AM 930
GRANTS PASSKTBR AM 950
ROSEBURGKRVF AM 1280
EUGENEKSYC AM 1490
YREKAKMJC AM 620
MT. SHASTAKPMO AM 1300
MENDOCINO

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVF EUGENE ONLY:

3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVF EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, This American Life documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

MONDAY-FRIDAY

5:00pm-5:30pm

Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm

Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

SATURDAYS

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-1:00am

BBC World Service

SUNDAYS

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KRVF EUGENE ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
To be announced

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm
People's Pharmacy

9:00pm-1:00am
BBC World Service



A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

Saturdays at 3pm
Sundays at 12 noon

News & Information

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JAZZ SUNDAY

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<http://www.pri.org/>

AFROPOLY WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

FROM THE TOP

ftradio@aol.com

<http://www.fromthetop.net/>

ECHOES

(215) 458-1110

echoes@echoes.org

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

echodisc.com

STUDIO 360

www.wnyc.org/new/Studio360/

studio360letters@hotmail.com

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

www.kcrw.org/c/tamlife/index.html

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http://www.xpn.org/sections/world_cafe.html

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Boston, MA 02215

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Letters@Here-Now.org

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jhicks@wclv.com

<http://www.wclv.com/mofm.html>

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PO Box 569,

Ukiah CA 95482

(707) 468-9830

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info@newdimensions.org

<http://www.newdimensions.org/>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

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(415) 664-9500

(tickets/reservations)

<http://www.wcl.org>

Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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Ashland Motor Company

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Medford, OR · (541) 618-8783

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Medford, OR · (541) 779-3421

Franklin Auto Parts

Redding, CA · (530) 223-1561

Henry's Foreign Automotive Service

Phoenix, OR · (541) 535-1775

Lithia Dodge Chrysler Jeep

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Coos Bay, OR · (541) 269-5323

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Ashland, OR · (541) 488-0325

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Berliner's Cornucopia

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541-482-0206
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ArtScene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival concludes its season with *The Royal Family* by George S. Kaufman & Edna Ferber thru Oct. 30; *A Raisin in the Sun* by Lorraine Hansberry thru Oct. 31; the world premiere adaptation by Frank Galati *Oedipus Complex* from the works of Sophocles, Jean-Paul Sartre, Sigmund Freud thru Oct. 30; William Shakespeare's *Henry VI Part One* thru Oct. 31, and *Henry VI, Parts Two and Three* thru Oct. 9; *The Comedy of Errors* thru Oct. 31; *King Lear* thru Oct. 8; and *Much Ado About Nothing* thru Oct. 10. *Humble Boy* by Charlotte Jones plays thru Oct. 31. Performances at 1:30 and 8pm; backstage tours at 10am Tuesday-Sunday. The Bowmer and the New Theater are located on Pioneer Street in Ashland. For tickets call (541)482-4331 www.osfashland.org

◆ The Oregon Cabaret Theatre continues its presentation of *Pete N' Keely*, through Nov. 7. Two of America's singing sweethearts of the '50s and '60s end their marriage and doom their solo careers. Years later they're brought together for a splashy TV reunion. The show features classic tunes plus fun surprises Mon.-Thurs. @ 8pm and Sun. brunch matinees @ 1pm. Located at 1st & Hargadine, Ashland. (541)488-2902

◆ Craterian Performances presents *Les Misérables*, a pop opera set in 19th century France, Oct. 1-3, Fri. & Sat. at 8pm, Sun. at 2pm. Tickets are \$19/\$17/\$15 with senior and student discounts. Located at 23 S. Central Ave., Medford. (541)779-3000

◆ The 12th Annual Ashland New Plays Festival presents unstaged readings of four new plays Oct. 20-24, and include *Solomon's Blade* by Lisa Beth Allen, *Reckoning Angel* by Robert Barnett, *Deaf Heaven* by Gibson Fay-LeBlanc, and *By Moonlight* by Ann Noble. Readings daily at 2pm and 8pm. Playwriting workshops are scheduled. Tickets are \$10 and available at Paddington Station and at the door at Oregon Stage Works, 158 A St., Ashland. (541)482-4357

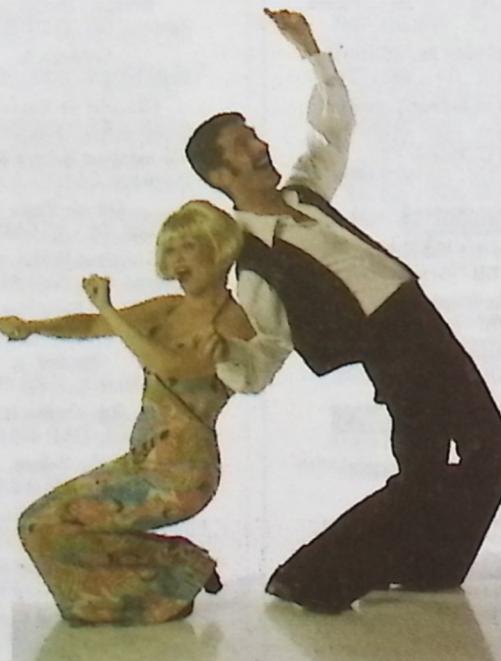
◆ The Hamazons present *Fall 'N Women*, an evening of comedy and improvisation, on Sat. Oct. 23 at 8pm at the Rogue Building on the Rogue Community College Redwood Campus in Grants Pass. Tickets are \$13 and available at Heart & Hands, 255 E. Main St., Ashland; AlleyCuts by Hilda, 24 Crater Lake Ave. #5, Medford; and The Book Stop, 212 SW 6th St.,

Grants Pass. A portion of the proceeds will be donated to the Rogue Community College Foundation. (541)488-4451 or www.hamazons.com

◆ Camelot Theatre Company presents *Inherit the Wind* by Jerome Lawrence, previewing Oct. 27 and 28 and running through Nov. 28 at 8pm Thurs/Fri/Sat. and matinees Sun. 2pm at Talent & Main St., Talent. (541)535-5250

Music

◆ St. Clair Productions presents the folk singing duo Reilly and Maloney on Fri. Oct. 8 at 8pm. The endearing duo graced the West Coast folk and singer-songwriter scene in the 70s and 80s and are together again after a 10 year hiatus. On Sun. Oct. 24 at 8pm, Sonny Ochs hosts



CHRISTOPHER BRISCOE

Susannah Mars and Gregg Preston in Oregon Cabaret Theatre's production of *Pete 'n' Keely*.

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts

a Phil Ochs Song Night. Performers include SONiA of disappear fear, Greg Greenway, Magpie, Kim and Reggie Harris, Pat Humphries and Sandy O, David Roth, Tom Prasada-Rao, and John Flynn. A silent auction for Peace House precedes the concert beginning at 6:30pm. Both shows at the Unitarian Center, 4th and C Streets, Ashland. For tickets and information call. (541)535-3562 or www.stclairevents.com

◆ Chamber Music Concerts' 20th Anniversary Season opens with Concert I, the prize-winning Amati Quartet, featuring music by Beethoven, Bartok, and Debussy, on Fri. Oct. 10 at 8pm. In Concert II, Jacquest Thibaud String Trio performs with Eugenia Zukerman, Flute, on Thurs. Oct. 30 at 8pm. Tickets \$24/\$26 (subscriptions available). Both events at the Music Recital Hall, Southern Oregon University. (541)552-6154 or www.sou.edu/cmc

◆ The Rogue Theatre presents Al Stewart in Concert on Thurs. Oct. 21. The Paul Delay Band/Broadway Phil & The Shouters perform on Sat. Oct. 23. Call for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 or www.roguetheatre.com

◆ Rogue Valley Symphony begins its Regular Concert Series with Symphony Series I and features Grieg's *Piano Concerto*; Moncayo's *Huapango*; and Prokofiev's *Cinderella Suite No. 1* with Brent Watkins, Piano Soloist. Performances in three locations: Fri. Oct. 15 at 8pm at Southern Oregon University's Music Recital Hall; Sat. Oct. 16 at 8pm at Craterian Ginger Roger's Theater; and Sun. Oct. 17 at 3pm at Grants Pass High School, Grants Pass. Call for ticket information. (541)552-6398 or www.rvsymphony.org

◆ Craterian Performances presents its Spotlight Series featuring Robin & Pam Lawson on Sun. Oct. 17 at 7pm. The Lawsons and their quintet perform pop, jazz, rock and country. Tickets \$15. (541)779-3000 or www.craterian.org

◆ The Siskiyou Institute presents pianist, Kevin Robert Orr in concert on Fri. Oct. 22 at 8pm at the Old Siskiyou Barn. The program will feature Beethoven's *Sonata Op. 27, No. 2 Moonlight*, Schumann's *Fantasy in C Major, Op. 17*, and Jennifer Margaret Barker's *Geenyoche Ballant*. Tickets are \$20. (541)488-3869 or www.siskiyouinstitute.com

◆ Rogue Valley Chorale in its 32nd season presents *Look to the Rainbow*, music from

Ireland, Scotland, and England, on Sat. Oct. 23 at 8pm, and on Sun. Oct. 24 at 3pm at Craterian Ginger Rogers Theater. Tickets \$15/\$5 (Season subscriptions available). (541)779-0775 or www.roguevalleychorale.org

Exhibits

◆ Hanson Howard Gallery celebrating its 25th year, presents *Adults Only*, Emeritus professors, long time educators and other adults who have been making art for at least 25 years. First Friday Reception Oct. 1. Exhibition continues through Oct. 30. Located at 82 N. Main St., Ashland. 10:30-5:30 Tues.-Sat. (541)488-2562 or www.hansonhowardgallery.com

◆ AMBUS ART continues its presentation of new work from member/artist Janet Higgins through Oct. 4. Located on the main floor in the Historic Orth Building in Jacksonville. (541)899-4477 or www.ambusart.com

◆ Wiseman Gallery presents *Split Screen*, oil paintings combining abstraction and realism, through Oct. 30 from 8am-5pm M-F at Rogue Community College, 3345 Redwood Hwy., Grants Pass. (541)956-7339

Other Events

◆ As part of a month-long exhibit, Headwaters Gallery in Ashland presents an evening with Montana folk singer/peace activist Amy Martin and author/photographer Eric Alan, integrating live music, slides and reading into a celebration of the earth's beauty and peace in even the most difficult times. Throughout Oct. the gallery will feature Alan's photographic and written explorations of peace from the week of 9/11, with a free First Friday opening from 5-7pm, Oct. 1. On Sat. Oct. 2 at 8pm, Martin & Alan will present their live performance, integrating music from Martin's four acclaimed CDs with words and photos from Alan's book *Wild Grace: Nature as a Spiritual Path*, and the debut of a new material from each. Tickets \$10 advance at Music Coop or eric@wildgrace.org/\$12 door (if available). 844 4th St., Ashland. (541)552-6766 or (541)488-3060, ext #2

◆ The City of Grants Pass will celebrate *Art Along the Rogue Music and Street Painting Festival* Oct. 2-3 from 9am-5pm in downtown Grants Pass on "H" St. Two nationally-known street painters will be featured creating pastel chalk drawings on the street alongside regional artists and students from area schools. A musical showcase will include blues to bluegrass and funk to folk music. (541)476-5510

◆ Friends of the Ashland Public Library in conjunction with St. Clair Productions, presents *Creativity and the Art of Songwriting* with David Maloney for grades 8-12. The workshop takes place at Ashland's Public Library's Gresham Room, on Fri. Oct. 8 from 1-2:30pm. (541)535-3562 or www.stclairevents.com

◆ Craterian Performances presents *The Second City* returning to the Rogue Valley with

an evening of improvisation and cutting edge reviews on Tues. Oct. 12 at 8pm. Tickets \$23/\$20/\$17. (541)779-3000 or www.craterian.org

◆ Schneider Museum of Art of Southern Oregon University presents *The Art Affair*, Celebrating Collectors of Art, A Benefit Gala Dinner and Auction on Sat. Oct. 16. The dinner will take place at the Ashland Springs Hotel and begins with a silent auction at 6pm. Dinner at 7pm. Guest Speaker: Jordan Schnitzer, philanthropist and art collector from Portland, OR. Artful evening attire is suggested for the evening. (541)552-8248 or www.sou.edu/sma

◆ Craterian Performances presents *It's About Dance*, celebrating the diversity of the art form with tap, ballet, and folk, on Sat. Oct. 30 at 8pm. Tickets \$18/\$15/\$12, Youth (0-18) \$13/\$10/\$7. (541)779-3000 or www.craterian.org



The Siskiyou Institute presents pianist, Kevin Robert Orr in concert on Friday, October 22nd at 8pm at the Old Siskiyou Barn in Ashland.

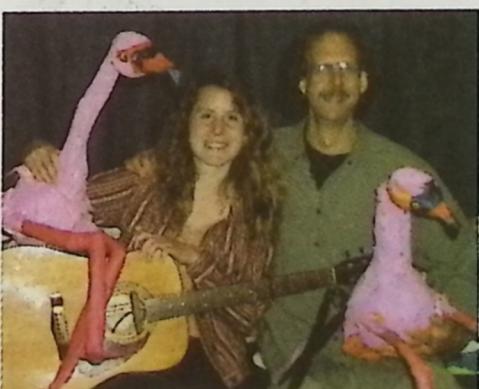
KLAMATH FALLS

Theater

◆ Linkville Players continues its presentation of a comedy written by John Bishop and Jessie Jones, *Dearly Departed*, on Oct. 1 & 2 at 8pm. The play, directed by Jason Icenbice, is the story of a dysfunctional family living in the backwoods of the Bible Belt, and their neighbors, a beleaguered group of misfits. Tickets \$7/\$11 at the Linkville Playhouse. (541)783-3326

Music

◆ Ross Ragland Theater presents these performances in October: Oregon Blues man, *Curtis Salgado*, brings his soulful and riveting live show to the stage on Fri. Oct. 1 at 7:30pm. Tickets \$34/\$29/\$21. *The Capitol Steps*, a high-energy musical and political satire, arrive



Headwaters Gallery on 4th Street in Ashland presents an evening with Montana folk singer/peace activist Amy Martin and author/photographer Eric Alan on Saturday October 2nd at 8pm.

in time for the election to perform on Tues. Oct. 12 at 7:30pm. Tickets \$37/\$32/\$25. *The Music of the Night*: a live orchestra and cast of Broadway veterans, under the direction of renowned Broadway conductor Don Hite, delights audiences in a memorable evening of gorgeous harmonies and dance numbers in a tribute to the music of Andrew Lloyd Webber. Tickets \$37/\$32/\$25. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE or www.rrtheater.org

◆ Ross Ragland Theater presents The New Ragland Classical Series opening with *The Schubert Ensemble of London*, on Thurs. Oct. 14 at 7:30pm. On a world tour of forty countries, these five masterful musicians play a wide range of composers. Tickets are \$18 (subscriptions available). Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE or www.rrtheater.org

UMPKUA

Music

◆ Roseburg Community Concert Association presents pianist, Alpin Hong, on Thurs. Oct. 7 at 7:30pm at Umpqua Community College, Jacoby Auditorium, Roseburg. (541)672-2407

Exhibits

◆ The Jacobs Gallery continues its presentation of the *Mayor's Art Show 2004*. The juried show runs through Oct. 21. Located in the Hult Center for the Performing Arts, Eugene. (541)684-5635 or www.lanearts.org

NORTH STATE

Theater

◆ Redding City Ballet presents *Gaite Parisienne*, a comedic ballet about night life of old Paris, Sept. 30 at 7pm and Oct. 1 at 8pm. Tickets are \$10/\$6.50. Performances at the historic Cascade Theater, 1733 Market St., Redding. (530)243-8877

◆ Riverfront Playhouse continues its presentation of *The Butler Did It*, written by Tim Kelly and directed by Paul Robeson, through Oct. 9 with performances at 8pm and matinees at 2pm. The comedy spoofs English mystery plays, but with an American flavor. Tickets \$10/\$12/\$16 at 1620 E. Cypress, Redding. (530)222-1080 or info@riverfrontplayhouse.net

◆ Mendocino Theatre Company continues its presentation of the comedy, *The Decorator*, by Donald Churchill, Directed by Bob Cohen, through Oct. 17. Marcia returns to her flat to find it has not been painted as she had arranged. A part-time painter becomes entangled in the woman's scheme to fool a man with whom she's having an affair. Performances at 8pm and matinees at 2pm. Located at 45200 Little Lake St., Mendocino. (707)937-4477 or www.lmtc.org

◆ Mendocino Theatre Company presents *The Laramie Project* by Moises Kaufman, directed by Steve Siler, Oct. 28 through Dec. 5. Based on

CONTINUED ON PAGE 31

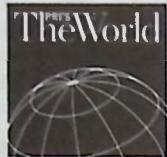


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News & Information Service

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Rhythm & News



RECORDINGS

George Ewart

Ramblin' to the Land of the Sun

The first time I heard Charlie Haden was back in 1960. Actually I didn't hear him then, I heard of him: Leonard Feather sprang an Ornette Coleman tune, *Ramblin'* from the album *Change of the Century* (1959), on Charles Mingus in a *Downbeat* magazine "Blindfold Test". Mingus was pointedly impressed by the double stop figures in Haden's solo as well as the back-up playing of the drummer, Billy Higgins. Since I was in High School at the time, and short on the green, I had to wait until I could trade for the album. I think it was Clifford Brown and Max Roach at *Basin Street West* that I reluctantly let go of.

Since the trade happened during art class in school, I put the album on the classroom turntable and gave it a spin. By the middle of the first track, I was in ecstasy – experiencing a physical reaction to incredible rhythm of bass and drums and getting my first taste of the cutting edge avant-garde. The art teacher, Mrs. Helen Glaubman, drew me back to the classroom, asking me to turn down the sound. Evidently by the second phrase of Haden's solo I started increasing the volume until I had maxed out the standard school A-V record player; I was in Heaven. I don't think I took that record off my turntable at home, except to turn it over, for several weeks.

Which brings me to what Charlie is doing now...

In some respects, he's no longer in the avant-garde, but he continues to make seri-

ously good music with some great albums: the recently released *Land of the Sun* (2004), a tribute to the late Mexican songwriter, Jose Sabre Marroquin and the earlier album *Nocturne* (2001). Both albums feature pianist Gonzalo Rubalcaba, Joe Lovano, and a variety of friends. It was after a performance in Austin, Texas, that Marroquin's daughter presented Haden with a folder of her father's compositions. Haden was so moved by the beauty of Marroquin's melodies, he was inspired to create *Land of the Sun*. The tune 'Nocturnal' was written by Marroquin and was one of the Mexican pieces on the mostly Cuban, 2001 album. Gonzalo arranged the tunes and instrumentation in a way that would be different from *Nocturne*, reflecting Haden's simple philosophy: "...It's not about the bass, it's not about jazz – it's about beauty."

Covering both jazz standards and originals, *The Quartet West* albums are classics of interpolation of retro-tunes and singers Haden grew up with. Some critics downgrade them as nostalgia, but he's familiar with that trap and manages to create new music that lets listeners understand where his music is coming from.

Haden is blazing trails in other directions too. In 1982, he established a Jazz Studies Program at the California Institute of the Arts in Valencia, California, where he teaches a class in "Discovering Your Voice On Your Instrument." Guitarist Larry Koonse, drummer Joe La Barbera, and Wadada Leo Smith, are some of the other

luminaries of the jazz scene who share the teaching of improvisation in this program where the focus is to get students to "...play the inspiration of a composition rather than a chord structure."

That philosophy reveals itself in the diversity of musicians Haden has recorded with. Over his career he has played with Brazilian guitarist Egberto Gismonti, Portuguese guitarist Carlos Paramedes, Beck, pianist Bruce Hornsby, saxophonist John Coltrane, vocalist Ricki Lee Jones, traditional players Henry 'Red' Allen and Pee Wee Russell, bluesman James Cotton, and he's even on Ringo Starr's new album *Ringo-rama*. Haden also experimented with electric amplification, distortion, and the wah wah pedal on Keith Jarrett's *Birth* (1972) album where Jarrett played soprano sax!

One aspect of his life that is glossed over in most interviews is his successful battle over addiction. I'm not sure if his dependency started in California, while playing with Hampton Hawes, or if it was a result of his move to New York, in 1959. Regardless, it controlled his life and made him withdraw into his bass. The cover photo of the Ornette Coleman Quartet on *This is Our Music* (1960) captures him at his nadir.

Upon his return to the West Coast, Charlie checked himself into Synanon, the controversial rehab center in San Francisco. It was there that he played with Denny Zeitlin, Vince Guaraldi and Art Pepper. He also began to focus on music seriously, enrolling in the Conservatory and studying the classical composers and ultimately turning himself into a *finished* musician.

During the War in Vietnam, he became politicized and cut the *Liberation Music Orchestra* album. Overall, Charlie Haden has appeared on over one hundred seventy albums and on every one he seems to strive to create something that's never been before; that he's trying to find his "genetic musical make-up."

That original album trade in High School led to an appreciation of one of the purest-sounding acoustic bassists still playing, creating and teaching. Charlie Haden is an inspiration to listen to and a pleasure to collect. IM

George Ewart hosts *Jazz Sunday* from 10am-2pm on JPR's *Rhythm & News Service*.

ARTSCENE

From p. 29

the story of Matthew Shepard, this breathtaking theatrical collage explores the depths to which humanity can sink and the heights of compassion we are also capable of. Performances at 8pm and matinees at 2pm. Located at 45200 Little Lake St., Mendocino. (707)937-4477 or www.lmtc.org

Exhibits

◆ Humboldt Arts Council continues its presentation *Desert and Pond*, oil paintings by Cynthia Hurley, through Oct. 31, at Morris Graves Museum of Art. The artist is inspired by silence, contemplation, and a place of searching, and shares a connection with this land. Admission by Donation \$5/\$3 and members are free. (707)442-0278

◆ Humboldt Arts Council continues its presentation *Concerning the Individual*, outdoor steel sculpture by Jason Butler, through Feb. 20, 2005, at Morris Graves Museum of Art. Surface detail, volume, and proportion assume metaphorical value in relation to figurative abstraction. (707)442-0278

OREGON & REDWOOD COAST

Theater

◆ On Broadway Theatre presents the classic vampire thriller, *Dracula*, adapted from the Bram Stoker novel, Oct. 8 through 30. Fri. and Sat. shows 8pm, Sun. matinee 4pm. Tickets \$10/\$8/\$7.50. Located at 226 S. Broadway, Coos Bay. Call AYA Copy Center for reservations and tickets. (541)756-8889

Music

◆ Sprague Theater presents the Paul deLay Band in concert Oct. 16 at 7:30pm at 1202 11th St. SW, Bandon. (541)347-2517

Exhibits

◆ Artwalk Committee presents a self-directed tour of art places in the historic downtown core of North Bend every second Thurs. of the month, 5-8pm, through Dec. 9. Participating locations on Sherman and Union Avenues provide maps. (541)756-1697 IM

KLAMATH DAMS

From p. 17

484 megawatt generating plant brought online in Klamath Falls. According to a report by the California Energy Commission, California alone must add 1,200 megawatts of new generation capacity every year to keep pace with demand. Because replacement capacity for the dams' minor output could be easily folded into needed new generation developments, the commission has recommended that Klamath dam removal be considered a "viable alternative" to help

restore valuable resources. Clean water and salmon are now far more difficult to find than electricity. IM

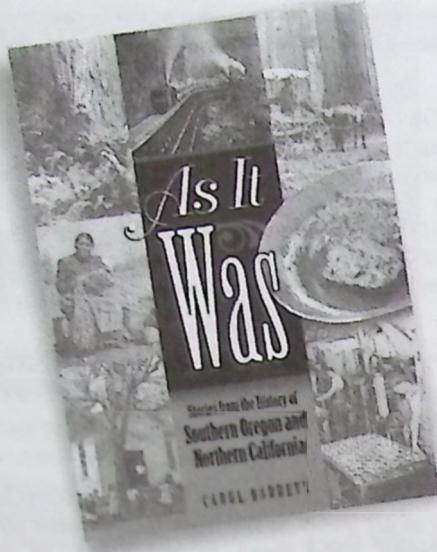
Jim McCarthy is a writer and activist living in southern Oregon. He works part-time as a Policy Analyst for Oregon Natural Resources Council, a non-profit group advocating for salmon restoration in the Klamath River.



Salmon fishing at Klamath Falls before the dams were in place.

PHOTO COURTESY OF KLAMATH COUNTY MUSEUM

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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Willamette Cattle Company

The Willamette Cattle Company was formed to purchase cattle in California and drive them north over the Siskiyou Mountains to the Willamette Valley. The company hired Ewing Young to head the drive. He had already been responsible for driving a herd of horses north. Young hired men and boarded a ship that took them to California, arriving in March 1837; here his troubles began. His first step was to petition the Mexican governor for permission to buy the cattle and take them out of California. He chased officials up and down the San Francisco Bay area before he got the needed papers authorizing him to buy 700 head of cattle to be taken to Oregon. He was to obtain these from various missions, which necessitated driving the growing herd from one mission site to another.

Once gathered together, Young and his men drove the cattle north up the Sacramento River and over the Hudson Bay trail. They arrived in the Willamette Valley in mid-October having been on the trail for five months. While 200 head of cattle were lost, some had been replaced and Young eventually arrived with 600 head. Most of these were sold for \$7.67 each.

Until this time, almost all the cattle in Oregon had belonged to the Hudson Bay Company, who would not share them with the settlers.

Source: *The South Road, Its Development and Significance*

Charles' Wilkes' Men - 1841

On July 14, 1841, one of the vessels of the Charles Wilkes Expedition was lost at the mouth of the Columbia River. Wilkes was on his way home from the South Pacific and Antarctic. When the ship was lost, he decided to send Lt. George Emmons with thirty-nine men overland from Astoria to Fort Sutter, California.

They were to explore along the way, especially the Sacramento River area. With the party went twenty-two women and forty-four children. They also had seventy-nine horses.

In October, the company reached the Shasta mountain range. In his journal, Emmons wrote:

"Near the encampment a mountain range shoots up in sharp conical points and needle-shaped peaks. One of these peaks almost overhangs the valley presenting a gray surface of rock two thousand feet high."

This was Castle Crags in the upper Sacramento valley. Emmons thought the valley was "worthless and useless" although they did find "evidence of gold."

W.B. Brackenbridge was a botanist in the party. He took back with him over 100 living plants and seeds. These formed the core of the United States Botanical Gardens in Washington D.C.

Source: *Shasta County, Centennial History*

Langford Hastings - 1843

Langford Warren Hastings dreamed of founding a California Republic. He would be the president. Hastings came west in 1842 and worked for a year with John McLoughlin founding Oregon City. The next year he headed for California and arrived at Sutter's Fort in July 1843. He worked for John Augustus Sutter as California's first lawyer.

Returning east, he wrote and published an *Emigrants Guide to California*. Hastings tried to persuade the Mormons to come to California rather than Utah. While he failed in this, he managed to divert many others by way of the "Hastings" cut-off.

In July 1846, Mexico gave California to the United States and any plans for an independent republic were lost. Hastings was still looking for power. A staunch southern sympathizer, he almost won over Jefferson Davis to a plan for securing Arizona and



LITTLE VICTORIES

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

California for the Confederacy. When this failed, he lost interest in California and turned his sights to Brazil.

Source: *Shasta County, Centennial History*

Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNE IN

THE BLUES SHOW

Saturdays 10pm on Rhythm & News

THE TALK OF THE NATION



Neal Conan



Ira Flatow

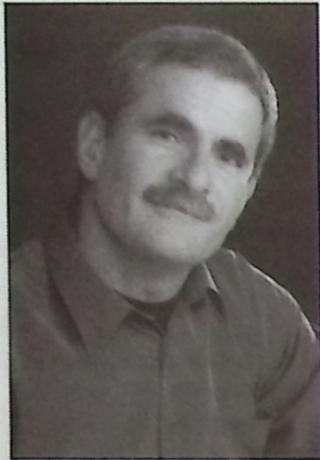
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News & Information Service Weekdays at 11am

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with Jeff Golden



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THEATER AND THE ARTS

Molly Tinsley

Plays Within Plays

Humble Boy transforms the Oregon Shakespeare Festival's New Theatre into a charming English garden in the round, complete with overhanging apple tree, clumps of perennials, and a large, domed bee-hive. The atmosphere is informal, intimate—somebody's backyard, after all—and we are soon enmeshed in the quirky details of the family drama unfolding there.

Across the bricks in the Bowmer, *Oedipus Complex* opens on a darkly paneled, turn-of-the-century lecture hall, a floor of black and white tile lined on either side with tiers of black-suited listeners. The hard-edged set, drained of color except for splashes of red, seems to forbid stepping inside the frame.

Two sharply different milieus, yet both plays explore the same primal action, borrowing from earlier classics to do so. *Oedipus Complex*, written and directed by Frank Galati, takes The Original Tragedy of the Theban King who learns that he has murdered his father and married his own mother, and splices it into an account of Freud's discovery of these nightmare impulses in himself. Meanwhile, Charlotte Jones's *Humble Boy*, directed by Penny Metropulos, takes *Hamlet* as a sort of armature, and wraps a contemporary family comedy around it, featuring a hero who struggles with love-hate for his openly sexual mother and grief and guilt over his dead father.

In *Humble Boy* the dependence seems almost incidental: we can thoroughly enjoy the outer play without giving a thought to the *Hamlet* framework underneath. Felix-Hamlet (David Kelly) returns home from the university for his father's funeral to find to his dismay that his mother, Flora-Gertrude (Linda Alper), is planning to wed their boorish neighbor George-Claudius (Tony deBruno). George, whose morally obtuse banality ties him to Polonius as well, has a daughter, Rosie-Ophelia (Terri McMahon), who romanced Felix only to be

abandoned by him seven years before. Then there's the ghost of Felix's father, James, visible only to Felix at the start. Though his appearances perturb his son, this updated, comic incarnation is actually an undemanding ghost, mellow and mindful in John Pribyl's hands, as he seems to have been an undemanding husband in life.

In this superb cast, Terri McMahon is most memorable as Rosie, the reality checker, confronting the clueless Felix with his mother's affair and his own paternity of her seven-year-old Felicity. In a brilliantly choreographed sex scene, she takes a shot at seducing Felix, and though she claims she is no longer in love with him, her words and body language suggest otherwise.

The contradiction intrigues us. It gets us primed for this couple to thrash out a reconciliation, for Felix to experience a "eureka moment" that will loosen his strangling fear of intimacy. And we'd love to be treated to a meeting between Felix and his daughter, who sounds like quite the kid. But these things don't happen. For some reason, the play takes a perverse turn and awards the final "eureka moments" to Felix's self-absorbed and sharp-tongued mother, Flora, whom we have been encouraged all along to dislike.

Her innocence of her husband's death is suspect, for one thing. She insists he was perfectly comfortable with her ongoing affair with George, but come on! Keep in mind the gospel according to Freud over in the Bowmer. Didn't James continue to tend bees when he knew he was building an allergy to their sting? Is there any such thing as an accident? Anyway, as soon as Flora learns that her late husband identified a new species of bumblebee and named it after her, she blossoms into philosophical maturity. She gives George the boot, son and mother are reconciled, and the play is over. Though we applaud vigorously, a small voice still importunes, "But what happens to Rosie?"

Maybe Jones hangs onto *Hamlet*—the

play within her play—beyond a useful point. Since Ophelia gets dumped in the river, the vibrant presence of Rosie must be dropped. In *Oedipus Complex*, it's the older, inner play, Sophocles' awesome *Oedipus Rex*, that suffers from its subordination to this new play about Freud.

The opening chorus of this inner play tantalizes with spare but stunning imagery. "This is the dry time, the dead time./ The seasons stutter and stop." Then double doors open belching mist, and Oedipus, a swaddled corpse on a gurney, is wheeled in. We're riveted—until Freud interrupts the action to theorize and chat with his colleague Fliess, finally confiding that there is "something hiding in the bottom" of his own dreams.

Galati alternates then between eloquently translated segments of *Oedipus* and parallel vignettes about Freud, who, like his Greek ancestor, also takes forever to arrive at the truth right under his nose. He avows that the Oedipal saga must represent a deep impulse in human nature, he links his own impulses to human nature, then as Tiresias and as himself, he repeatedly maps out the terms of the saga. When at last, near the end, he realizes "I am Oedipus," our reaction is less *Eureka!* than *So what?*

Once King Oedipus finally grasps the truth, it spells not only Jocasta's suicide, but also his own self-blinding and exile. Freud's search, in contrast, raises no stakes. It is an intellectual journey, with all the emotion and suspense of a textbook. He encounters no resistance, and what choices he has made are summarized not shown. The OSF production treats us to a number of arresting images: Freud opens his mother's gown like a case, for example, and she steps away from it transformed into Jocasta. But theatrical moments cannot do all the work of characterization and story. In the end, this outer play simply interferes with the inner one. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

David Mason

The City

after the Greek of C.P. Cavafy

You said: "I'll go away to another shore,
find another city better than this.
In all I attempt, something remains amiss
and my heart—like a dead thing—lies buried.
How long will my mind stew in all its worry?
Wherever I cast my eye, wherever I look,
I see the ruins of my life turn black
here where I wasted and wrecked many a year."

You won't find a new land or another shore.
This city will follow you, you'll molder
in these streets, in these neighborhoods grow older,
and turn gray among familiar houses.
You'll always end here—don't hope for other places—
there is no ship, there is no road for you.
Now that you have decided you are through
with this place, you've wrecked your life everywhere.

In Transit

The urge to settle never stays for long,
nor does desire to move like a windblown seed
when days have no more purpose than a song
at midnight, drifting from the olive trees,
or books you packed but cannot seem to read.
The passing stranger is well-known in Greece.

Once in Athens you rode the crowded bus,
watching the dull eyes of those who aimed for work
through gritty streets, the traffic's heave and thrust.
Elsewhere the perfect sculpture of the light
reminded you what leaves us in the dark.
No Baedeker explained your jaded sight.

Islands, more islands than you could name,
lay like lovers at morning: *Don't leave. Stay.*
But the only Eden that could ever claim
you wholly disappeared beneath the waves.
Revise, tomorrow, what you write today,
as tides reform in mouths of the sea caves.

A fisherman's fantasy, after all—
sun-dazed, wine-dazed—with a flick of her fins
dives out of sight, ignoring his fervent call
while his boat nods *yes* on the dancing sea.
Here all the turmoil of desire begins.
You are as happy as you'll ever be.

David Mason's "The End of Immortality," a memoir about his brothers, mountain climbing, and death, was published in the winter 24 issue of *The Hudson Review*. His book of essays, *The Poetry of Life and the Life of Poetry*, was published in 20 by Story Line Press. Mason's first book of poems, *The Buried Houses* (Story Line), received the 1991 Nicholas Roerich Poetry Prize; his second, *The Country I Remember* (Story Line, 1996), won the Alice Fay DiCastagnola Award. This month's poems appear in his new book, *Arrivals*, and are used with permission of Story Line Press. Mason teaches at Colorado College in Colorado Springs.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry
editors

126 Church Street,
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Please allow two to four weeks for reply.

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DOCUMENTARY FILM
Special Events Weekend



Why Vote? The Fight to Increase Voting in America

Documentary Film and Community Forum

Saturday, October 9, 2-4:30p · SOU Meese Auditorium
\$4 general public, free for students with valid ID at door or register at www.sou.edu/lakeaclass

Features the documentary *Voting in America*. A provocative film examining why people don't vote and innovative ways communities are trying to increase voter turnout across the country. Following the film, JPR's Jeff Golden will lead a panel including the film's co-producer Charlotte Lagarde about voting and voter turnout efforts in Southern Oregon. This non-partisan event takes place just days before Oregon's voter registration deadline and volunteers will be on hand with registration forms.

Documentary Film Double Feature

Two films by award winning filmmaker Charlotte Lagarde

Heart of the Sea: Kapolioka'ehukai

"Luminous, amazingly brave, Hawaiian surfing champion Rell Sunn is the most heroic documentary subject in memory!" — San Francisco Chronicle

Winner 2003 aiff Best Documentary Award



Voting in America

Just in time for the election — why some people don't vote and how others are trying to change their minds — from an animated history of voting to the gay vote in America to a Navajo punk band's struggle to get out the vote.

7:30p Fri., Sat., Sun., October 8, 9, 10 · SOU Meese Auditorium

\$8 / \$4 Students w/valid ID and aiff members · Tickets at the Door

Documentary Film: The New Activism

An afternoon with filmmaker Charlotte Lagarde

Sunday, October 10, 2-4:00p

SOU Meese Auditorium

\$10/\$5 Students w/valid ID and aiff members
at door or register at www.sou.edu/lakeaclass



Fahrenheit 9/11, *Control Room* and *Supersize Me* are documentaries reaching audiences in record numbers. Award winning documentarian Lagarde examines the new popularity of independent documentary film as a tool for influencing public opinion — with film clips.

Sponsored in part by the Ashland Food Co-op and Jefferson Public Radio.



www.ashlandfilm.org

541-488-3823

Southern Oregon University and
Jefferson Public Radio present

ONE WORLD performing arts

2004-2005

Yerba Buena



Los Lobos

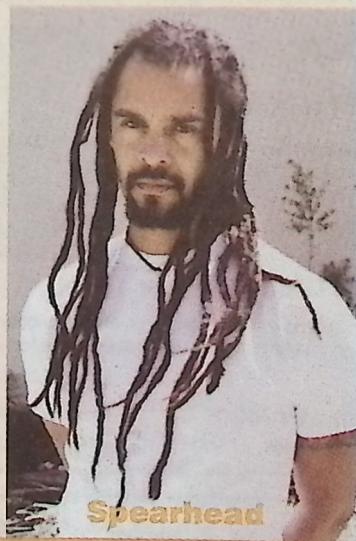


SEASON TICKETS
ARE ON SALE NOW!

For More information or to
purchase tickets please call

541-552-6461

or visit www.oneworldseries.org



Spearhead



Midnite

Friday October 1, 2004 8pm
Historic Ashland Armory, Ashland

Yerba Buena

Thursday October 7, 2004 8pm
Historic Ashland Armory, Ashland

Michael Franti & Spearhead

Tuesday October 26, 2004 8pm
Historic Ashland Armory, Ashland

Angelique Kidjo

Sunday November 7, 2004 8pm
Craterian Ginger Rogers Theater,
Medford

Natalie MacMaster

Sunday January 30, 2005 8pm
Craterian Ginger Rogers Theater,
Medford

Los Lobos - Acoustic

Sunday February 27, 2005 8pm
Craterian Ginger Rogers Theater,
Medford

Habib Koite

Sunday March 6, 2005 8pm
Historic Ashland Armory, Ashland

Martin Hayes & Dennis Cahill

Saturday April 16, 2005 8pm
Music Recital Hall, Ashland

The One World Season
is sponsored by
Ashland Food Co-op!

www.oneworldseries.org

JEFFERSON
PUBLIC RADIO

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